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HAUPTSTRASSE, 20A, BERLIN, W.,
November 15, 1902.



In a recent letter I referred to Ferruccio Busoni as an artist who never likes to do anything as others do it, and is always prone to select something nobody else cares to perform. This sentence was written in reference to Mr. Busoni's choice of the Fifth Saint-Saëns' Concerto at the first Berlin Philharmonic concert under Nikisch's direction. But not only as a pianist does this artist like to walk untrodden paths; he prefers to spend his money in a different way from the bulk of the musical profession. He does not pay much for outward appearance. He does not indulge in drink or high living. He does not gamble, and, as far as I know, he has no other expensive habits. His latest trick is to spend money in concert giving, and that for the sake of conducting. One would suppose that a man who can play the piano with great intelligence and intellectuality, as well as a brilliant technic, and who can earn thereby a considerable amount of money as well as glory, would stick to that profession, particularly when the other occupation—that of conductor—seems by no means his strong point. Not so my friend Busoni. The conductor's bee is buzzing in his bonnet. He hires Beethoven Hall and the Philharmonic Orchestra for two concerts, the first of which came off a week ago today and brought him neither glory nor shekels, for there was no paying public present. The profession, however, was out in full force. Among others I saw in the thin throng of listeners such noted people as Modeste Tchaikowsky, brother of the late Peter Illitsch Tchaikowsky. Then there was Christian Sinding, one of whose works was on the program; Sjelderup, another and less successful Scandinavian composer; Eugen d'Albert, Ernest Schelling and the genial old Leschetizky, from Vienna.

They all had come to hear—what? Well, a sort of "Pudd'nhead Wilson's" idea of a program, which seems the latest fad of Busoni. In no city can more modern music be heard now than in Berlin. Both Nikisch and Weingartner have new works of living composers upon their programs, and Richard Strauss gives a cycle of concerts yclept "modern," which has no other purpose than to take care of the living and give them their due in the way of bringing their works before cultured audiences. What does Busoni do? He gathers up manuscripts refused by the other three great musicians and conductors, and thus creates a kind of musical "Salon of the Rejected," which demonstrates the truth of what I maintained above—that he is always prone to select something nobody else cares to perform. In itself this undertaking might even be a praiseworthy one if the selections indulged in by Busoni were worthy of the distinction of bringing them to public appreciation through performance at his own expense. Busoni might then be called a benefactor, not only by the rejected composers but also by the public. His selections at the first concert were, however, not of this order; they proved, with one exception, most uninteresting stuff. The exception was Saint-Saëns' overture to "Les Barbares," which, if not overwhelmingly original in conception, shows the hand of the expert musician and refined orchestral colorist.

Edward Elgar hardly needed Busoni's protection, for Weingartner, Strauss and Steinbach have taken the Englishman in hand, and his oratorio, "The Dream of Gerontius," was performed twice at Düsseldorf. The prelude and "Angel's Farewell" from this work, arranged for concert performance by the composer, does not show Elgar

at his best, least of all if the excerpt is played as slovenly as was the case under Busoni's baton. This music, however, was heavenly manna as compared to four long movements made up of "symphonic fragments" from the music of Guy Ropartz, the head of the conservatory at Nancy, to Pierre Loti's and L. Tierselin's drama, "Pêcheur d'Islande." The latter is the dreariest, most sterile and most exasperatingly monotonous conglomeration of noises produced by means of musical instruments that I ever heard. Christian Sinding's "Rondo Infinito," op. 42, is mostly Meistersinger music revamped and reorchestrated. The work was originally a vocal setting of a very self-conscious strutting poem by Holger Drachmann, but, as a footnote says, "in view of its important musical contents" was later on arranged by the composer as an orchestral piece. I failed to find the "importance" of the musical contents, which may be my own fault, however.

I also failed to find the great endowment of Busoni for the office of conductor. On the contrary, he has little real qualification for the post, and if the Philharmonic Orchestra were not a band of thoroughly routinized musicians, Busoni himself would also soon have found that for the handling of the stick over the masses one needs a certain amount of mere technic—leaving alone other qualifications of authoritative and influence producing nature—just as much as they are essentials in piano playing.

The only redeeming feature of this concert was the soloistic appearance of César Thomson, the great Belgian violin virtuoso. But this had all the less to do with the purpose of these musical entertainments, as Mr. Thomson's selections were no rejected novelties, but old, standard works of the classical violin literature. The fact that Thomson modernized these works—the Tartini D minor Concerto for violin with orchestra, a very rarely heard, but interesting composition, and the Corelli often produced "La Follia" sonata, which Thomson has "amplified" to an extent that made almost a new work out of it—does not change the matter. Thomson performed them with a virtuosopship that made the violinists in the audience crane their necks and that carried the public by storm. Barring the unfortunate mishap that his E string went down considerably during the sonata, which made clean intonation an impossibility at moments, his playing was well nigh marvelous. So wonderful is Thomson's technic and faultless precision of the left hand, as well as his flexible bow arm, that his playing made me coin with regard to him the word "violino-la." It is, however, not as complimentary a word as it is deserved also in another way of characterizing the virtuoso's playing, for Thomson's wonderful and flawless violin playing is entirely without soul. It sounds machine made, automaton like, and he virtually represents a living violinola.

For the third concert of the Philharmonic Orchestra's subscription cycle Prof. Arthur Nikisch had selected as opening number Beethoven's B flat Symphony, which does not belong among those most favored by modern conductors. For the reason that the work is not "done to death" like some others of Beethoven's symphonies, one can still enjoy an occasional performance of this composition, especially if it is so superbly played and read as was the case last Monday night. There was noticeable in this interpretation a certain trait of grandeur and uniformity of conception for all four movements such as Nikisch, who is prone to go into details too minutely, does not always vouchsafe. The Adagio was of an ideally beautiful sound effect. From beginning to end it was refulgent with perfect euphony. In the other movements the gracefulness and humor of the music were made most apparent. In the first Allegro, the refinement with which the subtle and

tender lines lead from the Durchführung to the principal theme deserves a word of special praise.

Anton Wittek, concertmaster of the Philharmonic Orchestra, was the soloist of the occasion. He played the Tchaikowsky Concerto—which has of late years become much en vogue, probably because it is so effective, though it is not one of the Russian master's deepest or most elevated compositions—with solidity and excellence of technic as well as straightforward, dignified and noble style of conception. The melodious Canzonetta he sang enchantingly and the final movement lost some of its inherent triviality through the graceful and piquant manner in which it was performed. No wonder the audience, with whom Wittek remains a great favorite, made the hall resound with applause. His colleagues, the members of the Philharmonic Orchestra, gave him a big laurel wreath. Both as man and artist Wittek is highly esteemed among his fellow musicians.

The second half of the program was Richard Strauss' tone poem, "Ein Heldenleben." It was no novelty for Berlin, but it had its first Nikisch performance here on this occasion. Strauss himself sat in a box and listened with apparent satisfaction to the verveful, powerful and sweeping reading his work was given under Nikisch by the Philharmonic Orchestra. What struck me as the most remarkable effect of the performance was the unfeigned (?) enthusiasm it evoked in the audience. Richard Strauss has become a composer à la mode to a degree which must make one thoughtful. Everywhere one meets with a general understanding of his works, or at least everyone pretends to understand this art, to be conscious of its greatness and to enjoy it sincerely. It is not so long ago that the steadfast admirers of Richard Strauss had to use the argument: "You oppose this art because it goes beyond your musical horizon." Since this art seems to lie within the limited horizon of every Tom, Dick and Harry, this argument certainly holds good no longer. I personally, though it hurts me to admit it, and though I was one of the first fighters for Richard Strauss up to a certain period of his creativeness, am unable to follow in the wake of the great throng that has now sprung up and inaugurated a perfect Richard Strauss cult through thick and thin. I have to own up sorrowfully but sincerely to my behindhandedness in that I can only enjoy and comprehend the first and the final section of "Ein Heldenleben," while the four intervening ones I find in part too complicated to be comprehensible, and in part too un-aesthetically ugly and anti-musical to be enjoyable. I must stick to the minority, small as it is, and console myself with the un-American axiom that the minority is always in the right. My argument is that all true, great music is music of the future, music for eternity, while all that awakens the noisy and hollow enthusiasm of contemporaneity is more or less transitory. "Ein Heldenleben" was received last Monday night with one of the fiercest outbreaks of noisy and hollow enthusiasm I ever witnessed!

About Leopold Godowsky's first piano recital this season I was able to cable you, strictly according to the truth, that he "renewed the sensational success achieved here at his first appearance and that the audience insisted upon two da capos and no less than six encores." A significant fact and proof of this American artist's great popularity is the circumstance that in a city which hardly pays to hear any of the world's finest pianists people had to be turned away from the Singakademie, because they could not obtain any more tickets. This hall holds about 1,500 people. Of course, all the pianists in Berlin were on hand, and one I saw there paid through the mere fact of his presence a compliment of the rarest kind to Godowsky. It was Prof. Ernst Rudorff, first teacher of the piano at the Royal High School for Music, a gentleman who lives out in Lichterfelde and whom outside of a Joachim Quartet soirée I had not seen at a concert in Berlin before. This venerable gentleman took the trouble to write to Godowsky the following letter of thanks:

VERY HONORED SIR—Allow me to thank you most heartily for the tickets you so kindly sent me. I followed your thoroughly astounding performances of last evening with the greatest admiration, and am sorry that other engagements prevented my presence from the very beginning of the concert. Yours, &c., ERNST RUDORFF.

As for myself I was there from the beginning and, a thing I rarely do nowadays, stayed to the end of the piano recital, a task of two hours, not counting the time consumed by the encores. The program was one that suited me exactly, because it was not one of the conventional kind, and Godowsky had even the courage to omit the customary Bach Fugue and Beethoven Sonata of the stereotyped recital opening order. Instead he played the Schumann F sharp minor Sonata with the utmost poetry of conception and charm of delivery. It was a treat for me, especially the exquisitely sung aria and the rhythmic pregnancy of the final movement. Brahms' G minor Rhapsody and the B minor Capriccio formed the counterparts to this work. Then came Chopin's B flat minor Sonata, with the funeral march interpreted in an unaffected simplicity of style and the gruesome last movement played with

a clearness that was marvelous in the tempo at which it was taken. Joseph Rubinstein's Fantasia, or, should I say, transcription of the scene between Siegfried and the Rhinedaughters from Wagner's "Götterdämmerung," was the next number. Without doubt this is one of the most difficult pieces in piano literature, but Godowsky played it without the least apparent effort and with such fine tonal effects, such eminent brilliancy of technic, such beauty of expression, that it took the audience by storm, and Godowsky right in the midst of the program had to yield to the encore demands of the audience, which he did with a sweetly sung delivery of the Serenade in D minor by Anton Rubinstein.

Then came two of Godowsky's own marvelous Chopin study or Bearbeitungen, being his third version of the F minor and the left hand version of the A flat study from op. 25. The latter was rapturously redemanded, and the same pleasant fate befell Godowsky's lately published new and highly interesting "Perpetuum Mobile," from Weber's C major Sonata. Liszt's "Au bord d'une source" was for me the most perfectly played piece upon the entire program. The virtuosity Godowsky displayed in the performance of the final number, the "Venezia e Napoli" Tarantelle, evoked such further outbreaks of the audience's ardent admiration that the artist had to respond to no less than five encore demands before he was permitted to leave the podium.

The remainder of the concerts of the week which I attended I can pass over with a few words. Marteau played at his second concert the Dvorák Concerto, which is fine only in spots, and Lalo's "Symphonie Espagnole," which is neither Spanish nor a symphony, but by no means an uninteresting work.

At the Waldemar Meyer Quartet's second soirée the pièce de résistance was a rather remarkable, but very uneven, string quintet for two violins, two violas and cello, by the late Anton Bruckner.

Dr. Wilhelm Kienzl, who will be known (if he will be known at all to posterity) principally through his opera, "Der Evangelimann," tried to introduce some of his numerous Lieder to Berlin. Berlin did not respond, despite the fact that the composer had so fine and vocally so delightful an interpreter as Miss Emmy Destinn, from the Royal Opera, and the further fact that the Lohengrin bearded composer accompanied in person, and that the concert was given for a charitable object.

The fashionable Zajic-Gruenfeld subscription concerts always offer a variety of things, some good, some bad and all entertaining. The good one at the first soirée was the Tchaikovsky A minor piano Trio, with Prof. Dr. Jedliczka at the piano. The bad one was an intermezzo and finale from a suite by Oscar Strauss, and the entertaining ones were the solo numbers of the concert givers and the singing of Miss Grace Fobes, an American light soprano of considerable charm.

Emanuel Moor, once upon a time an inhabitant of New York, but since his marriage to an English lady a resident of that country, had his four act "folks opera" "Andreas Hofer" produced for the first time at Cologne last Monday night. According to the telegrams received here the novelty was received with considerable applause.

The next new composition of Richard Strauss' which will be heard here is a sixteen part à capella chorus. While in Grell's sixteen part Mass there are eight parts for solo voices the part writing in Richard Strauss' work is for

chorus purely, each section being divided into four parts, so that frequently all sixteen different voices are kept going at the same time. The work is said to be a marvel of part writing. It is entitled "Der Abend" ("The Evening") and will be performed for the first time by the Philharmonic Chorus under Prof. Siegfried Ochs' direction on December 4, at the Philharmonie.

At the Berlin Royal Opera House the complete cycle of the "Nibelungenring" was performed this week. The cast of "Rheingold" was in part a new one, Bertram singing Wotan, Joern representing Loge, and Berger giving Donner for the first time. Mrs. Goetze was the Fricka, Miss Hiedler the Freia. Messrs. Philipp as Froh, Nebe as Alberich, Lieban as Mime, and the ladies' Schroeter as Erda, Herzog, Rothauser and Pohl as Rhinedaughters, as well as Messrs. Kneifer and Wittekopf as Fafner and Fasolt, were the same as heretofore. Dr. Muck conducted.

I just read Georges Ohnet's latest novel, "La Marche à l'Amour." On page 58 the heroine of the book, Miss Annine, sees Mr. de Preigne, the hero, in a box at the Grand Opera in Paris during a performance of Richard Wagner's "Siegfried." The fact seems to trouble Annine, for she knows that M. de Preigne is no lover of music: "Should it be the case that he has a love affair with one of the ballet girls?" she asks herself in a soliloquy. If M. de Preigne was waiting for the ballet in "Siegfried," he waited in vain, Miss Annine! Oh, these Frenchmen when they write about music!

Richard Strauss' opera "Guntram" will be given at the Frankfort-on-the-Main Opera House for the first time in February.

Georg von Huelsen, the intendant of the Royal Theatre at Wiesbaden, has returned to that city in good health after a prolonged stay at Gardine Riviera.

Upon the program of a song recital given by Margarethe Petersen, one of the better class of local singers, I noticed with pleasure the mention of an American composer, Templeton Strong's "Treu bis zum Tod" forming one of the number of Lieder the lady sang on that occasion. The fact is of such rare occurrence here that it deserves a special notice.

Just as Gounod will remain known to posterity principally, if not solely, as the composer of "Faust"; Mascagni as that of the "Cavalleria" and Leoncavallo as the author of "Pagliacci," so will Humperdinck in all likelihood remain only the composer of "Hänsel und Gretel." Nothing he has since written, though his fame now should have facilitated a success, has struck home, and his latest work, "Dornroeschen," or, as you would call it in English, "The Sleeping Beauty," seems to have turned out a veritable fiasco, though through the fine scenic effects and the efforts of many friends in the house an outward appearance of success at the première in Frankfort was achieved, albeit with more or less difficulty. When I heard at the Crefeld meeting of the Tonkuenstlerverein last spring a suite constructed from the principal material of this latest of Humperdinck's fairy tale music, I did not fail to call attention to the fact that it was meagre in invention and of far less pregnancy in every direction than that of his first and "one" work, "Hänsel und Gretel." The performance of the novelty as a whole and in the form of a stage representation, such as was intended by the composer, seems to corroborate my judgment. Both Dr. Krebs, of *Der Tag*, and Dr. Leopold Schmidt, of the

Berliner Tageblatt, who attended last Wednesday night's première of "The Sleeping Beauty" at Frankfort, two of Berlin's best music critics, both also friends of Humperdinck, cannot help showing more or less disappointment over the lack of intrinsic worth of the music and effectiveness of the work. Dr. Schmidt, in his telegraphic "pronouncement" after the première, sums up his impressions as follows: "The Frankfort Opera House gave yesterday for the first time a fairy tale play, 'Dornroeschen,' by Ebeling-Fillès, to which music had been furnished by Engelbert Humperdinck. Whosoever had expected a second 'Hänsel und Gretel,' or even a further development in the fairy tale style in music, was doomed to disappointment. Humperdinck this time remained modestly in the background and left precedence to the master of the mise-en-scène, and, I am sorry to say, also to the librettist. Thus the success was also chiefly that of a show piece, although it is but fair to state that the composer also offers much that is refined and pretty. Despite the fact that some of the machinery worked somewhat clumsily, the staging was a brilliant one, and did not fail to give full satisfaction. The fifth scenic picture, which displays the starlit sky, was the clou of the evening. It brought with its great attraction 'the dance of the stars,' a new theatrical effect which was applauded in most lively fashion. The book as well as the music has many weak points, so much so that it spoiled nearly everything. One would have pardoned many things, however, if it had only awakened something like a true Christmas and fairy tale mood. The performance, under Dr. Rottenberg's direction, was not without defects, the singing being frequently faulty in intonation, but on the whole went smoothly. After the star act the stage manager and stage light manipulator, as well as the master of the machinery, were called before the curtain, together with the principals in the cast. At the close of the performance a hearty ovation was tendered to Humperdinck. He alone had offered something artistic, which to some degree repaid those who had come from a distance to attend the première, among whom was Count Hochberg and Richard Strauss."

Dr. Karl Krebs' "pronouncement" is still severer than that of the kindly disposed critic of the *Tageblatt*.

Exactly 100 years after the date of its creation a hitherto almost entirely unknown work by Cherubini which has a remarkable history will have its very first performance at Munich. In the year 1802 Cherubini received at Paris the news that Haydn had died at Vienna. Immediately he set about to write a funeral cantata worthy of being dedicated to the memory of the master he so greatly admired. Thus "Le Chant sur la mort de Haydn" came into existence, and was sent with a letter of condolence to Prince Esterhazy, Haydn's friend and protector. But even before Cherubini could arrange a performance of this work he received, probably to his great joy, also to his consternation, from Vienna the news that the sad information of Haydn's death, who died, as you all know, in 1809, was not in accordance with the facts. Cherubini thereupon immediately had all the material which was to have been used at the Paris performance of his work destroyed. Only a few of the orchestral and piano scores which the publisher had already sent to Germany escaped annihilation. Hans von Bülow was the lucky possessor of one of these rare scores of the work, which in his own humorous, characteristic way he used to dub "The Mistaken Requiem." The score has now been placed at the disposal of the Munich Orchestral Society for performance. "Le Chant sur la mort de Haydn" is written for three solo voices—a soprano and two tenors—and full orchestra.

A rather piquant story comes to me from Dresden. At the Royal Opera House there a young American, Miss Belle Applegate, recently made her début as Carmen. Of

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course, the criticism which appeared the next day suited the performance. It did not seem to suit a certain young countryman of the débutante, however, and he "went to see the editor." Professor Starcke, editor and music critic of the *Dresdner Nachrichten*, was the party in question, and he seems to be able to do credit to his name. When interrogated as to whether he was the author of the offending criticism he did not deny the paternity, but when the young American raised his cane the critic turned the tables on him so tellingly and effectively that the cane remained in possession of the critic, while its original owner rushed from the sanctum and down the stairs so swiftly that he raised the suspicions of a crowd, which began chasing after him with the lusty cry of "Stop thief!" Only at the next police station, when the ejected young American had abjectly given his name and proven his identity, he was released; but now he objects to all further visits to music critics where he would be liable to become again the dejected object of the inverted use of his own cane.

The unveiling of the Berlin monument of Richard Wagner in October, 1903, will be made the occasion of a great international music festival. Such at least are the intentions of the committee, at the head of which is Commerzienrath Lechner, who made his millions in the manufacture and sale of theatrical powder. He recently obtained from Chancellor von Bülow the promise that he and his wife will gladly become members of the international committee to be gathered together for the said purpose. The Hereditary Prince of Saxe-Meiningen and his wife, Princess Charlotte, the Emperor's sister, both of whom are avowed Wagnerites, also will tender their august names and services toward making the affair an impressive and important one. It is the intention of this committee to erect a very large hall in which alternately for a week, beginning with October 1, 1903, all musically cultured nations shall concertize, making a specialty in their programs of the national element and the musical characteristics of the people to which they belong. Thus Vienna is to be represented by the younger Strauss with a Viennese orchestra; the United States most appropriately through John Philip Sousa and his band; France through Massenet, who will conduct some French music to be performed by the Berlin Philharmonic Orchestra; Bohemia through Dvorak with a Czech orchestra, Italy through Mascagni, Poland through Moszkowski; furthermore Hungary, Holland, Sweden, Russia, in short all nations, even the Oriental ones, are to be given a chance for the display of their national musical characteristics.

At the Theater des Westens Carl Goldmark's opera "The Cricket on the Hearth," which several seasons ago was brought out there, was revived last week. The public received the hypersentimental, almost threadbare, cloyingly sweet, and in some of its episodes dangerously operettalike, musical and dramatic Bowdlerization of a simple and very pretty story with much more coolness of judgment than the audience at the original première here had done. Nevertheless, as the performance was a very decent one, there was considerable applause and "The Cricket on the Hearth" probably will be repeated half a dozen times or more.

There was a jolly, distinguished and highly interesting crowd assembled at THE MUSICAL COURIER'S Berlin home last Sunday night. The freshest and youngest among them all seemed Prof. Theodore Leschetizky, the great piano pedagogue from Vienna, whose gallantry, gay smile and humor belie his gray hair, and whose technic, wonderful in one of his years and busy life as a teacher, as well as his delicious tone and wonderful musical phrasing, won an easy victory over Vladimir de Pachmann in a short set to they had over the G major Nocturne of Chopin.

Professor Leschetizky's wife, a handsome, stylish looking woman, by several years her husband's junior, watched him with loving eyes and unceasing care. Then there were Mr. and Mrs. Leopold Godowsky, Arthur Hartmann, the young American violinist; Oscar Kaufmann, the most musical of all architects; C. Flesch, a young violinist of considerable talent and technic, and among musical people also Miss Lybia Franko from New York.

Further callers at this office were Miss Alice E. Crane from Garrettsville, Ohio, a former piano pupil of Professor Dreyschock, who is now studying with Mme. Stepanoff; Miss Florence and Daniel Visanska from New York, Prof. Reinhold L. Herman and Heinrich Meyn, the baritone, who will give a song recital at Bechstein Saal in the course of the coming week. O. F.

LATER BERLIN NEWS.

BERLIN, HAUPTSTRASSE, 28,
November 22, 1902.

"THE indescribable here becomes evident," as Goethe does not say in the last lines of "Faust," I should like to say with regard to the second orchestra concert of Ferruccio Busoni. Lest you might think that I be too severe in my "pronouncements" upon the offerings in this second soirée of the musical Salon of the Rejected, I prefer to quote some sentences from the criticisms of my Berlin confrères. The always lenient and kindly disposed Dr. Schmidt, of the *Tageblatt*, thus unbosoms his feelings: "And now a word upon the second Busoni concert of last Saturday! If Mr. Busoni undertakes to make himself responsible for new works it should, according to my estimation, be his duty to look first into the matter as to whether they are worthy of a public performance. There are, I am sorry to say, nowadays many apostles of the ugly in music—one should not fasten them to the coattails of bold innovators and pathfinders!—to whom one should not grant a hearing unless they have something original or something important to say. A work so bare of all thought and talent as the Piano Concerto of Théophile Ysaye, however, a musician like Busoni should have recognized as valueless in the mere reading of the score. This is nothing compared to Frederick Delius, who dared to give to a tone picture which in repulsiveness of sound surpasses everything the name of Paris, one of the world's most beautiful cities! Among such impotent efforts the orchestral fantasia, 'En Saga,' by the Finnish composer Jean Sibelius, by means of its interesting coloring loomed up like a masterwork. I was reminded of the old home and life rule expressed by Schumann: 'Bad music thou shalt not help to promulgate, and, unless thou art compelled to, thou shalt not even listen to it,' and perhaps for the first time in my life sadly left the hall while the music was still in progress."

Max Loewengard says in the *Boersen Zeitung*: "Of new and rarely performed works Busoni in his second orchestral soirée brought first the tone poem, 'The Death of Pan,' by Mihalovich. Mr. Mihalovich is modern only in so far as he is still alive. His music is absolutely obsolete, absolutely not worthy of being performed, be it never so rarely."

"Sibelius, by whom a tone piece 'Legend' was given, understands how to write effectively for orchestra. Other than the mere sound contents his work does not contain. Melisms which show no recognizable contours float about over an obstinate bass. There are pedal basses which have the effect of fettered power, but after all of power. Sibelius' basses, however, lie flat as if they had tumbled down and could not get up again."

"The Piano Concerto by Théophile Ysaye, which followed, gave no better testimony of Busoni's discerning

powers than the above described works. Pretentious in conception, meagre in execution, poorly played by the composer, helplessly conducted by Busoni, it had a perfectly depressing effect. The technic of Busoni's conducting has many flaws. Before the 6-8 time of the first movement things came near tumbling to pieces, and the same thing nearly happened again in the whole bars of the finale. That both times it only 'nearly' happened must be ascribed to the routine of the Philharmonic Orchestra."

"Of Frederick Delius a nocturne, 'Paris,' was played—an abstruse sound conglomeration without comprehensible logic, without any sort of power sufficient to create even a particle of mood. With the opening of a concert Salon of the Rejected Busoni did nobody a favor, least of all to the rejected ones themselves."

Dr. Karl Krebs in the *Tag* writes about the soirée with his wonted sarcasm. The piano concerto by the brother of the great violinist Ysaye he describes as "The birth of cacophony begotten by the spirit of Poverty of Thought," and in juxtaposition thereto Frederick Delius' nocturne "Paris" is labeled as "The Birth of Poverty of Thought Begotten by Cacophony." Regarding Busoni's alleged intentions despite the failure of the first experiment to continue these soirées next season, Dr. Krebs has this to say: "Should it not be advisable for Mr. Busoni to entrust the selection of the new works to be performed to another musician, one quite competent to judge, and then entrust the conducting of the concerts to Rebeck, in which case something artistically valuable might yet spring from this undertaking!"

The laurels and shekels which the Helking, Wittenberg and Schnabel trio organizations are winning with their popular soirées gave no rest to the Hollandish Trio, and they have now tried the same thing. The first soirée, at the Beethoven Hall on a Sunday night and with the attractive assistance of Leopold Godowsky and a tenor named Heinrich Bruns, would seem in its results to justify the experiment. It must be borne in mind that it was a Sunday night concert, and that the admission fee, including wardrobe checks and program, is fixed at the extremely low price of 1 mark.

Godowsky played the wonderfully "orchestrated" piano trio of Tchaikowsky in A minor superbly, with Messrs. van Veen and van Lier, and Mozart's G major Sonata, hampered and entirely un-Mozartized by the addition of a second piano part prepared by Grieg. This work and the well known andante and variations for two pianos, by Schumann, Godowsky performed with excellent artistic results in conjunction with Conrad van Bos, the pianist of the Hollandish Trio.

The first concert this season of the United Berlin and Potsdam Wagner societies drew a big crowd, consisting mostly of members of the said societies themselves, to the Philharmonie last Monday evening. For several years this Berlin and Potsdam Wagner combination society has appeared like an undertaking without an apparent purpose, and their concerts are like a ship without a rudder. The latter remark or simile applies more especially to that necessary rudder, the conductor, whose position seems to be no fixed one. Thus the concert under notice was conducted by Siegmund von Hausegger, who, dissatisfied with playing second fiddle to Weingartner as second or assistant conductor of the Munich Kaim Orchestra, has struck out for himself. His first effort here was not an overwhelming proof of his greatness as a conductor. He seems to be a rather circumspect, slow going and more or less commonplace Kapellmeister, instead of the fiery young genius of the baton which I had fancied the composer of the "Barbarossa" Symphony. His reading of Wagner's "Faust" Overture divulged very little individuality, and it was only toward the close, at the re-entrance of

(Continued on page 28.)

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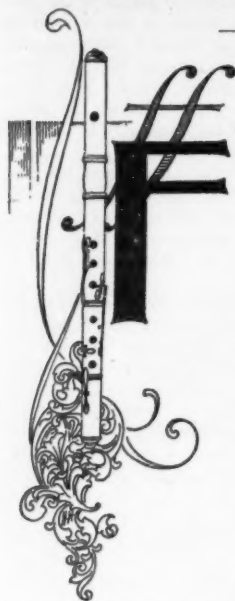
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MUSIC IN HOLLAND.

THE HAGUE,
NOVEMBER 19, 1902.

OR the moment at least the Dutch Opera at Amsterdam seems to have weathered the storm that threatened it. Money has come forth to pay the artists, and so the campaign was not interrupted. Orelia began his triumphal jubilee course through the country November 4 at Amsterdam, where he appeared as William Tell. He was very warmly received. Wreaths and costly presents were given him, and a bronze bust of him, made by the sculptor Hesselink, will be placed in the foyer of the Amsterdam Theatre. At Groningen, Hoorn, Utrecht and Haarlem he was honored singularly, a fine

landscape of De Bock being presented to him. Here Orelia will appear November 27 as Hans Sachs, the Berlin tenor Ernst Kraus being specially engaged to perform the part of Walther. It is just possible that these jubilee evenings bring confusion in the opera household; at least nothing is heard of new plans for this season since "Die Walküre" was performed with success, and the projected "Don Juan" performance seems to be given up. For this opera Mr. Tierie had been specially engaged to study the work with the singers and to direct the orchestra. A date for the first representation had already been named and the distribution of the parts had been settled. But things did not go on well and in a letter to the papers Mr. Tierie has just informed the public that he has severed his connection with the Opera, since he could not work artistically and seriously. The fault, he wrote, did not lie with the singers or with the orchestra, but with the direction. He won't give further details unless he is compelled to do so. This letter has caused rather a sensation, for Mr. Tierie is not only a good musician—organist and pianist—but he is also the son-in-law of Daniel de Lange, director of the Amsterdam Conservatorium, secretary of the Society for the Advancement of Music, and music critic of one of the papers. In short he is one of the most influential men in our musical world, and moreover a staunch supporter of the Dutch Opera.

The rival Dutch company, Het Lyrisch Tooneel, has produced for the twenty-fifth time "The Magic Flute," and performed Lortzing's "Czar and Carpenter" and Flotow's "Martha." It will now turn to "Trovatore" and may produce "Don Juan." I can't help fearing that the management, moved by a laudable ambition, undertakes too big things for the artists. It is better to do smaller things well.

As to the French Opéra of The Hague all is not couleur de rose there. After a fairly good reprise of "La Dame

Blanche" a new soprano made her début in "Faust" and "Manon." She is younger, better looking and more dramatic than her predecessor, but her voice is far from beautiful. A few days later the Grand Opéra opened with "Les Huguenots," with a good Raoul, and elegant but feeble Nevers, a satisfactory St. Bris and an indifferent Marguerite. A splendid looking young artist, Mlle. Courty, who had already performed the part of Sieglinde in "Die Walküre," in the Grand Opéra at Paris, appeared as Valentine. Unfortunately, whether from anxiety or indisposition, she sang with the greatest effort, and her beautiful voice often failed her. As Marcel, a young American, Henry W. Hughes, was to have made his first début on the stage. A few days before, however, he caught a cold, so he could not sing, and the direction was obliged to seek another basso. Since then Mr. Hughes has not improved, and after having once more tried his voice at a rehearsal, he proposed to relinquish his engagement. He has now returned to Paris (where he studied), but we hope to have the sympathetic artist back, because he came here with an excellent reputation. In the meanwhile his substitute has done very well as Marcel, and fairly well as Cardinal Brogni in "La Juive," and in that opera Mlle. Courty has made an excellent impression in the principal part. "Hérodiade" will follow soon now, and in December we will make the acquaintance of "Messaline," by Isidore de Lara. Mlle. Courty will create the part of the Roman Empress.

The principal musical event of the last few days was the production of "Tristan und Isolde" at Amsterdam, by the Wagner Society, under direction of Mr. Viotta, with the Concertgebouw Orchestra and some of the best artists of Germany. For the first time Viotta's wife performed a part on the stage. Her singing pleased more than her acting. However, it was a good début, and the whole representation of Brangäne made a deep impression. Herr Viotta will conduct an execution of Beethoven's Ninth Symphony with chorus. Of other interesting musical productions that may be expected let me mention that of Nietzsche's "Hymnus an das Leben," at Leyden; Richard Strauss will appear as conductor in the Concertgebouw at Amsterdam in January, and the Swiss composer Jaques Dalcroze will lead a performance of his concerto for the violin, Marteau being the soloist. The Cercle of Art of The Hague intends to devote an evening to smaller works of the great Belgian composer Peter Benoit. It is possible that Amsterdam will have the première this season of "The Dream of Gerontius," which made Elgar known in Germany.

Our musical world has been painfully impressed by the news that Gottfried Mann, one of our truly gifted composers, has once more had a relapse. More than a year ago he was placed in an establishment for nervous diseases. When he left it many hoped that it should be for good. But shortly after the same symptoms appeared, and though still in the prime of life, Mann may be forced to give up his work.

Dr. J. DE JONG.

Grand Comic Opera.

MANAGER GRAU denies the report that he will produce "Mikado." Asked about his rumored revival of "Florodora," Mr. Grau replied: "That's not half a bad idea. The famous sextet, with six prima donnas and six tenors, should be effective, indeed."

SECOND WETZLER CONCERT.

Symphony No. 4, E minor.....Brahms
Concerto for Piano, A minor.....Schumann
Raoul Pugno.

Overture, Der Freischütz.....Weber

IN several respects the second of the Wetzler Symphony Concerts was a decided improvement over the first. To begin with, the program was short—a rare virtue in concerts nowadays—furthermore, there was only one soloist, and finally, there was lacking the slight sense of restraint that seemed to hamper Wetzler at his preceding appearance.

The reason for the young leader's marked increase in confidence will at once be patent to the careful student of New York orchestral conditions. Wetzler controls an organization that is engaged by himself for money furnished by certain of his rich friends. The purpose of these people is plain. They wish New York to have a permanent orchestra, and they have decreed that Hermann Hans Wetzler shall be its conductor. This series of concerts at first was meant to be merely experimental. However, the unusual ability of the conductor at once assured the permanency of the scheme. It would be a waste of time to scour the capitals of Europe for a leader when there is a Wetzler in New York. Realizing this, the young man's friends gave him a comfortable sum in cash, and extended him large credit. This Wetzler is not engaged by the orchestra—like the leader of the Philharmonic Society—but the orchestra is engaged by Wetzler. Thus also is Wetzler enabled to call as many rehearsals as he deems fit, and that is why he displayed such supreme confidence at his latest concert. He knows his men and they know him, and together they know that they are working not merely to give several concerts this season, but to prove to their guarantors how good the New York permanent orchestra will be when it is formally established. This question of efficient and sufficient rehearsals is the root of the orchestral situation here. THE MUSICAL COURIER has never tired of pointing out this fact, and it can be stated, for once and all, that it never will until the proper reforms have been effected.

In the estimation of some of his listeners, Wetzler might have made a better choice of a symphony than the one by Brahms in E minor. It must be admitted that the work is a trifle indigestible to anyone except the most unequivocal worshipper of Brahms. Nearly all are agreed that he was one of the world's great composers, but many of us, even with the best of musical intentions, fail to enter into the spirit of much that Brahms wrote. For this he probably is not to blame, for Brahms generally knew what he meant to say. However, his method of musical speech is sometimes so involved that we lose all sense of detail, and find ourselves able only here and there to grasp a tangible idea, and to follow it logically to some development or climax. His beginnings are tranquil enough, but the melodies soon become lost in a sea of counterpoint, and, dive deep as we may, we rarely find them again until Brahms himself feels like bringing them to the surface. As the man grew older he became more and more addicted to this habit of copious counterpoint, and that is why his last symphony, this one in E minor, is the least happy of the four. The practice of leaving completed musical works unperformed for many years, and in the meantime altering them, retouching, reconstructing, filing and polishing, may have certain advantages of a purely intellectual kind, but the custom more often robs works of nearly all their

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spontaneity, and kills the very ideas that inspired their composition. Brahms should have let well enough alone, as he did in some of his delightful songs and poetical piano pieces. The world's musical scale would have been better balanced if Brahms had been more like Tchaikowsky, and Tchaikowsky had been more like Brahms.

Wetzler's performance of the symphony was painstaking, though he invested it with a certain flow and swing. The themes were followed as clearly as possible throughout their devious workings, and many clues were given the listeners by carefully marked phrasings and accents. Wetzler is imaginative, as he proved in the massive passacaglia that forms the closing movement of the symphony. He made some of the variations exciting, and did not for a moment forget Brahms' instructions to play the whole part "allegro, energico e passionato."

The "Freischütz" overture was read with enthusiasm. Wetzler made his points by emphasizing contrasts, a clever idea which gave the work a certain novel freshness. This led some daily papers to remark that the conductor had been reading Wagner's pamphlet on the "Freischütz" overture. It is more probable that Wetzler had been thoroughly reading Weber's score.

This may be the place to point out to Wetzler that a leader's physical gracefulness is by no means a bar to his greatness. Wetzler's arms float about like a pair of flails. The secret of graceful conducting is to crook the arms in the middle, use the forearms and wrists, and keep the elbows down as much as possible.

Pugno, the soloist, received a very friendly reception. He played the Schumann Concerto with spirit rather than with poetry, an interpretation that came as a surprise from this Frenchman, who has never before displayed marked heroic qualities. The first movement was given a broad, forceful reading, and the intermezzo revealed Pugno's delightful touch and well shaded tone. The allegro was taken at a high rate of speed, and with brilliant bravura. It was a new way of playing Schumann, but it seemed a popular one, for Pugno was recalled so frequently that he finally added an encore, Schumann's "Des Abends," which the artist played with rare taste and sympathy.

THE BROAD STREET CONSERVATORY.

GILBERT R. COMBS, director of the Broad Street Conservatory of Music, Philadelphia, and other members of the faculty were present at the last pupils' recital given in the conservatory hall, Wednesday evening, December 3. This program of romantic and modern compositions was enjoyed by a large audience:

Piano solo, La Jongleuse, op. 52, No. 4.....	Moszkowski
Miss Martha Slaymaker.....	
Piano solo, Erotik.....	Grieg
Miss Anna E. Adams.....	
Piano solo, Spinning Song.....	Litolff
Miss Anna Schultz.....	
Vocal solo, The Little Wild Rose.....	Hoffman
Miss Mabel Phillips.....	
Piano solo, Nocturne, op. 9, No. 2.....	Chopin
Miss Margaret Wallace.....	
Violin solo, Romance, op. 26.....	Swendsen
Miss Ella Hewitt.....	
Piano solo, Novellette, op. 21, No. 1.....	Schumann
Miss Nellie Wilkinson.....	
Piano solo, Nocturne, op. 17.....	Brassin
Miss Hewitt.....	
Vocal solo, Come, Ah, Come.....	Beach
Charles Tamme.....	
Piano solo, Polonaise, op. 53.....	Chopin
Miss Adele Hudnut.....	

LUTHER R. SCHOCKEY'S WORK.

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LUTHER R. SCHOCKEY, now one of the leading musicians in the State of North Carolina, is laboring faithfully for the advancement of the divine art in his section. As head instructor of the music department of Atlantic Christian College, at Wilson, N. C., director of the Mozart Choral Club of Wilson, and teacher of a large private class of piano pupils, his days and nights are filled with engagements. Besides his teaching and musical directing Mr. Schockey is in demand as a concert



LUTHER R. SCHOCKEY.

performer. He is known in many cities as a gifted virtuoso and successful exponent of the Leschetizky method. He has made several tours North and South and has played for prominent clubs and societies. His repertory is phenomenal, embracing the most difficult and beautiful compositions from Bach to the present day composers. At one recent recital he played the following program:

Fantaisie and Sonata, C minor.....	Mozart
Toccata, op. 13.....	Godowsky
Polonaise—Brioso ed energico, op. 11.....	Moszkowski
Tarantelle, op. 27, No. 2.....	Moszkowski
Staccato Caprice.....	Vogrich
Rhapsodie Hongroise, No. 8.....	List
Rhapsodie Hongroise, No. 12.....	List
Rhapsodie Hongroise, No. 6.....	List
Polonaise.....	MacDowell
Spanische Danse.....	Moszkowski
Sonata, op. 27, No. 2.....	Beethoven
Rigoletto.....	List
Sonata and Tragic.....	MacDowell
Concerto, G moll, op. 25.....	Mendelssohn

The monthly concerts at Atlantic College given under Mr. Schockey's direction are musical events which attract large and musical audiences. Talents of many young persons are stimulated through this feature of Mr. Schockey's work. As a teacher, it is reported that he has one of the largest classes in the country. The present term eighty-nine pupils receive a half hour's private instruction each week. The names of the Schockey pupils follow:

Eva Wilson.	Miss Ambrose.
May Bernard.	Charlotte Wooten.
Bessie Harvey.	Annie Knight.
Rosa Bell Taylor.	Annie Cox.
Kate Sugg.	Annie Wallace.
Elma Basnight.	Corine Ward.
Clara Gardner.	Claudy Hardison.
Mildred Roney.	Mamie Potter.
Nellie Mayo.	Bessie Kennedy.
Mrs. Thompson.	Emily Green.
Ada Royall.	H. M. Ainsley.
Allie Waters.	Martha Applewhite.
Louise Ward.	Rosa Stokes.
Ella Swain.	Clyde Moore.
Elma Oettinger.	Tina Bassnight.
Mattie Ivey.	Maude Tyer.
Turner Mayo.	Mary Long Daniel.
Anna Le Privett.	Bertha Riley.
Ella McCraw.	A. F. Leighton.
Louise Wooten.	Addie Owens.
Sudie Gay.	Grace Williams.
Maude Applewhite.	Blanche Foote.
Mary Barnes.	Estelle Farror.
Claude Watson.	Jean Venable.
May Pierce.	Emma Casey.
Eugenia Coggins.	May Hackney.
George Ward.	Kate Barnes.
Eva Casey.	Maude Lassiter.
Verma Whichard.	Eva Allen.
Willard A. Smith.	J. D. Barnes.
Vivian Parker.	Thomas Sneed.
Mary Moye.	Pattie Watson.
Hattie Privett.	Lida Miller.
Addie Moore.	Ruth Farmer.
Martha Hackney.	Bessie Heler.
Ethel Warren.	Julie Walls.
Lucy Manning.	Bernice Manning.
Maggie Peel.	Ruth Gold.
Elizabeth Adams.	Lillian Setzer.
Addie May Outlaw.	Ada Tyson.
Alice Lang.	Sallie Jordan.
Hennie Brown.	Vance Tilghman.
Mrs. J. C. Coggins.	Ella McCraw.
Eula Whitley.	May Hackney.
K. Harold.	

Some of Mr. Schockey's press notices include the following:

Professor Schockey, under whose direction the recitals are given, is a superb pianist. He is one of the finest performers we have ever listened to. The instrument under his skilled touch is made to talk, to think and to feel. His music has inspiration and power, and one feels in listening that the soul of the player is reproduced in the music.

Professor Schockey, who is at the head of the music department, completely captured the people with his masterpieces. He is recognized, by all who heard him, as one of the brightest stars in the modern constellation of musicians.

Professor Schockey's interpretation of the heavy classics that were played was bright, excellent and highly complimented by those who are of the musical critic. His rendering of the "Caprice Héroïque,"



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by De Kanski, proved him to be master of his instrument. His work as soloist with the Rasamosky and Rhapsodie quartets, using the grand piano, with four other pianos, was a most splendid piece of work, rendering the "Hallelujah Chorus," from the "Messiah," by Handel.—The Atlantic College paper.

Luther R. Schockey having been the pianist at the Tabernacle Auditorium for the past five years, has proven to be a musician of rare ability, having played for a chorus of 250 voices, under the direction of Prof. W. S. Calvin, and showed wonderful mastery of his instrument.—The Decatur Herald.

Prof. Luther R. Schockey's playing of the Haydn Symphony No. 10 was a grand piece of work and a rare treat to those having the pleasure to hear it at his recital given in Decatur, Ill.—THE MUSICAL COURIER.

Professor Schockey last evening gave a most classical program to a few of the South Side people, all of whom pronounced him a musician of wonderful ability.—Cincinnati Enquirer.

Professor Schockey's playing of the Rhapsodie Hongroise, No. 2, by Liszt, completely captured his audience, he receiving three encores.—The Argenta Daily.

Luther R. Schockey's recital given under the auspices of the Woman's Club, was a rare treat. His numbers were all masterpieces and were played with greatest ease, producing a wonderful tone effect.—The Clinton Times.

CLEVELAND NOTES.

CLEVELAND, Ohio, December 5, 1902.

MISS PRENTISS, the energetic and charming manager, is spending a few days at the Waldorf-Astoria in New York.

Sol Marcossion, the violinist, has many concerts booked for the season.

Charles Heydler, the leading 'cellist, is busy with his pupils and quartet concerts.

The Cleveland Vocal School, under the direction of Alfred Arthur, now situated at 781 Prospect avenue, is having a very successful year.

Johannes Wolfram College of Music, in the Arcade, has a large faculty and they are all busy.

Miss Isabella Beaton, the pianist, is among the faculty of Alfred Arthur's school.

The Mexican Tour of Albert Friedenthal.

ALBERT FRIEDENTHAL, the celebrated German pianist, who has toured the whole world, except the United States, has at last made up his mind to visit our country. Shortly he will leave Europe for a tour of the Mexican Republic, under the management of Wagner & Leven, after which he will be available for concerts in the United States. He has played in almost every European capital and enjoys a great reputation. His criticisms would fill THE MUSICAL COURIER. He is considered one of the best Chopin interpreters of the day.

Cruel, Oh, So Cruel.

IT was in the lobby of Carnegie Hall, after the Philharmonic concert Saturday evening. Two men in evening clothes were pushing their way out. One was a New York pianist and the other was a Chicago manager.

"You know," said the New Yorker proudly, "our Philharmonic Orchestra is sixty-three years old."

"Sounds like it," politely answered the Chicagoan, with an inscrutable smile.

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FOREIGN MUSICAL NOTES.

Switzerland.

GENEVA.—A series of concerts was inaugurated in November by the well known cantatrice, Mme. Zibelin-Wilmerding. She sang songs from Berlioz, Beethoven, Schubert, &c., and also from three Geneva composers, Ostroga, Richter and Eickert.

The theatre has reopened and there "Faust," "Rigoletto," "Carmen," "Manon," &c., have already been given quite successfully by the artists engaged by Huguet and Sablin.

Otto Barblun, the distinguished organist of the St. Pierre Cathedral, was heard in a concert of religious music, comprising the best inspirations and works of Bach, Handel, Brahms, Mendelssohn and Spohr.

Another superb concert was given by the famous violinist Sarasate, with the concours of Mme. Berthe Marx-Goldschmidt, a pianist. The success of both artists was as brilliant as that won by the singer Mme. Clara Schulz-Lillie at her concert.

Brazil.

RIO DE JANEIRO.—The company Milone-Rotoli continues to give the series of grand and light operas at the Theatre Apollo. The "Barbeiro de Sevilla," with Señoras Sophia Aifos and Aida Gonzaga, and Señores Alberto Sala, Drovetto and Spangler, was sung with nearly as great a success as "Lucia di Lamermoor," "Ballo in Maschera," and the "Tosca," of Puccini, which were represented in succession during the last weeks of October and in the early part of November.

RIO GRANDE DO SUL.—The inhabitants of this city disapprove of the old saying that "nobody is a prophet in his own country." They possess a countryman, Senhor Arango Vienna, who has already attained some celebrity as a musician and composer. His latest work is an opera, "Carmela," the first performance of which was given at the Theatre San Pedro in Rio Grande do Sul. The success was very great, the composer being repeatedly called for by the spectators, his countrymen, who were enthusiastic over his opera.

Peru.

LIMA.—Bandmann's English opera troupe arrived at Lima in November and made its debut at the Theatre Olimpo. The Bandmann company counts among its artists Misses Darley and Elba, who have won reputations in England, and whose first appearance in Peru was to be in "Geisha." At the same Theatre Olimpo was heard in a concert a young violinist, Señor Luis Palma, for whom the Lima newspapers predict a "universal celebrity."

Mexico.

MEXICO.—The last representation given for the season by the lyric company which had leased the theatre of El Renacimiento was for the benefit of the diva Linda Brambilla. The stage was covered with flowers and confetti, according to Mexican custom, and Brambilla received an ovation.

Argentine.

PARANA.—Music is cultivated on a large scale even in the far away regions of South America. The people of

Parana, in the Argentine Republic, organized a concert, the profits of which are for the monument to Verdi. With the concours of the Normal School and of the professors of the Musical Institute a grand concert, vocal and instrumental, was given by the local commission of the Verdi monument. The orchestra was led by Prof. Mario Monti, and every number on the program was successfully executed.

BUENOS AYRES.—The eminent French violinist, Madame Berthe Rimé-Saintel, has given auditions at the French Club and at the residence of Count Sala, the Minister of France. The reports in the papers of the Argentine capital agreed that the artist had fully maintained her great reputation.

Monaco.

MONTE CARLO.—It is only in this famous place of the small principality of Monaco that a theatre can be found. The program of the new season of concerts classiques, prepared by Léon Jehin, is very interesting. Besides the classical works of Haydn, Beethoven, Mozart, Mendelssohn, Schumann, &c., and the Wagnerian repertory, there will be heard the largest portfolio of works composed by musicians of our time—César Franck, Saint-Saëns, Charpentier, Liszt, Richard Strauss, Witkowski, &c.

There was a brilliant reopening of the theatre with "Véronique," the delicious comic opera, which Mr. Couder, the artistic director of the season of operettes and comic operas, has mounted with the greatest care. Mlle. Alice Bonheur has easily triumphed in the role of Véronique, and Mlles. Léonia Laporte and Chantenay have also had their triumph, which was shared by Messrs. Poudrier, the tenor Maurice Lamy and their comrades in the secondary roles.

Chili.

SANTIAGO.—The Santiago papers say that the Chilean maestro, Señor Ortiz de Zárate, has received from impresarii in Brazil and New York proposals for the representations in various Brazilian and North American cities of his new opera, "Lautaro," which has had great success all over South America.

NEWS VIA AMERICA.

THE New York MUSICAL COURIER announces that Percy Pitt has been appointed chief musical adviser to Covent Garden, a most excellent appointment, for no man is better fitted for the place than Mr. Pitt. I have been at pains to verify the news and find it is true. Strange it should come from America.—London Morning Leader, November 18, 1902.

Every week THE MUSICAL COURIER publishes European news which becomes known in Europe only through THE MUSICAL COURIER after it reaches the other side.

Julie Wyman's Concert.

AFTER an absence of several years, Mrs. Julie Wyman, the mezzo soprano, made her reappearance last night (Tuesday) at a concert in the Thirty-fourth Street Collegiate Reformed Church, near Eighth avenue. Evan Williams, tenor, and the Venth-Kronold Quartet assisted. Clarence Reynolds was the musical director.

Good Advice.

A PEORIA paper says: "A person who intends to become a musician must strive for a thorough knowledge of his art. One very valuable way to gain information and knowledge is a perusal of the various music papers which are always full of instructive and interesting reading."



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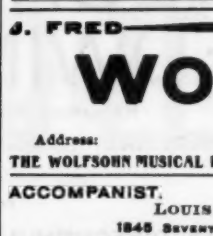
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VIOLIN ECHOES.

MAGDEBURG STRASSE, 22, BERLIN W.,
November 20, 1902.

SINCE my last writing a great many violinists have played here, of whom the following came to my notice: César Thomson, Carl Flesch, Irma Sängers Sethe, Anton Witek, Henri Marteau, M. P. Marsick, Marie von Stubenrauch, Wasil Besikirski and Marcel Herwegh. The greatest of all these violinists is César Thomson, who was the soloist of an orchestral concert at which new and seldom heard compositions were played under the direction of the

eminent pianist, Ferruccio Busoni. Thomson carried off the honors of the evening. It was a veritable triumph for him. He played a concerto with orchestra, by Tartini, a work I never heard before and do not care to hear again. Thomson's principal number was his own arrangement of Corelli's "La Follia." From a violinistic standpoint this is a very interesting arrangement. It demands great virtuosity. Thomson's playing of it was marvelous. Such unerring certainty of technic! Such clearness! Such finish! Thomson's technic is so enormous that many see in him only the great technician and are blind to his other qualities. He is far more than the greatest living technician on the violin. His command of the bow is more wonderful than his left hand, and this it is that enables him to bring out such remarkable tonal effects. His instinct for tone production on the violin, in all its forms, is extraordinary. Whatever he does "sounds." There is never a scratch, never an impotent effort with him. Every note is a poem in tonal beauty. Then, too, he produces a tremendous effect by his strong accents, and he lays more stress on the rhythmic than on the metric accents. His reading of "La Follia" is very free and broad. He plays always with great breadth. He does not indulge so much in the rubato as formerly.

Thomson is generally considered a cold player, and his playing in its effect on the public is cold, yet the man is not cold; his conception of a work is far from being cold. It is very warm and his playing of it is warm, but it is a peculiar kind of warmth that sends no rays outward, but reflects inward only. In other words Thomson's playing is warm for himself, but it does not warm the public. This is a paradoxical assertion, I know, but such is the fact. He is one of the most extraordinary violinists of all time. His left hand technic is a mystery that I could not solve after fifteen months of association with him. I am beginning to understand it now. Most violinists think Thomson practices from eight to ten hours a day. There is not one violinist before the public today who practices so little as Thomson. He does not average two hours a day. This I know positively. And from April to October he does not practice at all. Notwithstanding his alleged coldness, there are few violinists living who can rouse an audience to such a pitch of enthusiasm as Thomson. No other violinist has received such applause in Beethoven Hall. He played his own "Passacaglia" as an encore. His E string broke in the middle of it, and without losing more than three seconds' time he grabbed Concertmeister Witek's violin—a \$75 orchestra fiddle with a steel E string—and finished the piece on it. The funny part was that he played in better tune on Witek's fiddle than on his own.

A big, legitimate success was scored by the Hungarian violinist Carl Flesch. He played a new concerto by Th. Dubois, and the Beethoven and Paganini concertos. The Dubois concerto is not very interesting. It was scarcely more than elegant boulevard music. It was admirably played by Flesch. His interpretation of the Beethoven I did not care for, but in the Paganini Concerto he was a revelation. This is a specialty of Flesch's. It was a performance marvelous in its certainty, finish and brilliancy. Flesch's technic is simply perfect; he never plays out of tune and never misses a note. Then, too, he produces an exquisite quality of tone. He plays in the suave French style. In feats of virtuosity, such as fingered octaves, double harmonics, &c., he is wonderful. He runs double octaves as fast and as easily as most violinists do single scales, and always in perfect tune. Many there are who play fingered octaves, but few get them in perfect tune. Flesch is infallible. He has gained greatly in warmth since he first played in Berlin. All in all, Flesch now easily ranks among the greatest living violinists. He played the Paganini Concerto far better than Kubelik did here.

Irma Sängers Sethe is the greatest temperamental player among women violinists, and, in fact, leaving aside Lady Halle as belonging to another epoch, there are only three other violinists of the fair sex I would rank with her. They are Sophie Taffé, Gabriele Wietronetz and Maud Powell. Sängers Sethe has not the technical accuracy of Maud Powell; it is her glowing temperament and her broad, manly style that wins success. Her playing is on a big scale; she feels more at home in big works with orchestra than in small compositions with piano. She gave an inspiring reading of the Saint-Saëns' B minor and Vieuxtemps' D minor concertos. She has an interesting and strong personality. She enters into her work with her whole soul, and her performance is so big that little technical and rhythmical mishaps do not count for much. Her concert was very successful.

Anton Witek, the concertmaster of the Philharmonic Orchestra, was the soloist of the third Philharmonic Nikisch concert. He played the Tchaikowsky Concerto, and it was a performance really wonderful in its technical perfection. Every note came out like a pearl. Especially in the finale, at the tempo he took, this clearness and finish was extraordinary. It was a performance that compelled admiration, and it won for him a big success. Witek is unquestionably possessed of great violin talent. He has the style of the sturdy German school. If he could get away from the orchestra and develop a little more temperament and individuality he would find wide recognition as a soloist.

M. P. Marsick has had bad luck in Berlin. It must be confessed that for a man of his reputation his playing was disappointing. He has admirable points. His style is elegant and polished. He has charm, plenty of facility and a good bow arm. But as a whole his playing is not convincing. It is shallow. Moreover, his intonation is faulty at times.

Henri Marteau gave two concerts recently, of which I heard the first. He played the Mozart G major Concerto, a work I had never heard. It has many beauties, but as a whole cannot be compared with the concerto by the same author in A, D and E flat. Marteau played it beautifully. His style is admirably adapted to Mozart. He also played the Beethoven Concerto and Leonard's arrangement of Corelli's "La Follia." With this he made the hit of the evening. It was a rousing, brilliant performance that called forth prolonged applause. The most

successful of the younger violinists are of the French school, as Marteau, Thibaud, Flesch, Kreisler, Gelose and Oliviera. Of these Marteau is the most classical. In fact, the only fault I find with him is that he is getting to be a little too classical and German. He is, however, a great artist. He has brilliancy, warmth, technic and a big tone.

Edwin Grasse, the phenomenal blind vocalist, has just achieved an immense success in Vienna and Munich. In both cities he played with orchestra. In Vienna he played the Goldmark and Bach E major concertos and the Joachim Variations. He aroused great interest, receiving some twenty recalls at the end of his program. The famous singer of yore, Marianne Brandt, who was present, remarked: "He has played his way right into the hearts of the Viennese." It was the greatest success young Grasse has had. In Munich he played for the first time in public the Bruch G minor Concerto, with which he made a great hit. Edwin Grasse is a phenomenon, a youth wonderfully gifted. He is not spoiled by success, but is continually climbing higher.

Erna Schultz, the girl who won the Mendelssohn prize, played here recently. I did not hear her, but am told she played well. She received good notices. Another violinist I did not hear, but who was successful with the press and public, was Ossip Schnirlin.

Anton Hekking, the famous cellist, had tremendous success on the occasion of his first appearance at the Leipzig Gewandhaus with Nikisch November 12. He played the d'Albert Concerto and several smaller pieces, all with orchestra, arousing enthusiasm such as the Gewandhaus does not often see. ARTHUR M. ABELL.

MORIZ ROSENTHAL'S TRIUMPH.

[BY CABLE.]

BUCHAREST, DECEMBER 5, 1902.

The Musical Courier, New York:

MORIZ ROSENTHAL'S piano recitals are setting this city topsy turvy. Public amazed; such success hitherto unknown in Southern Europe. Rosenthal invited on four consecutive afternoons to play before Queen of Roumania and court.

Choir Singers at Des Moines.

THE choir of the First Methodist Church, Des Moines, Ia., is doing some good work this year. The first half hour of each Sunday evening service is devoted exclusively to music. The choir is made up of thirty-six voices and a solo quartet: Miss Adda Blakeslee, soprano; Mrs. W. H. Harford, alto; L. E. Seager, tenor; C. M. Keeler, bass and chorister, and C. L. Keeler, organist. Joseph Baernstein gave a recital under the choir's auspices November 17, and December 21 the choir will give the oratorio of "Emanuel."

Intelligent Opera Goers.

IT is not every opera goer who knows that "Traviata" is based on the story of Camille, the consumptive. Recently two women were discussing in the foyer Sembrich's singing of Violetta in "Traviata." "It's marvelous," said the woman with the iron gray hair, "how that woman could sing so well, because she must have an awful cold. I could see her coughing all through the opera."

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MUSIC IN MINNEAPOLIS.



MINNEAPOLIS, MINN., December 1, 1908.

SCAR SEAGLE'S song recital at the Plymouth Church next Tuesday evening will be a musical treat of rare excellence.

Mr. Seagle was an active member of the Apollo Club and appeared frequently at its concerts as soloist.

His program for this concert contains a list of exquisite compositions of short, pleasing ballads, in which he scores such signal triumphs. Other numbers from oratorio and opera are included. Mr. Seagle will have the assistance of Mrs. Maud

Ulmer Jones, soprano; Carlo Fischer, 'cellist, and H. S. Woodruff, organist and accompanist.

Much interest is awakened by the coming presentation of Lord Byron's poem "Manfred," with the Schumann musical setting, by Mr. and Mrs. William Crosse, Tuesday evening, December 16, in the Unitarian Church. Schumann's music, which is most dramatic and beautiful, accompanies nearly the whole of the recitation. Mrs. Crosse's ability as a reader assures a dramatic success. Mr. Crosse will be at the piano and will be assisted by a number of the local singers. Mr. and Mrs. Crosse leave for New York after the "Manfred" recital, and will fill several engagements en route.

The choir of the Church of the Redeemer, under the direction of Mrs. John Harris Chick, will give a special musical program Sunday evening, assisted by Carl Riedelsberger, violinist. Mrs. Chick will play an Andante by Mendelssohn; Mr. Riedelsberger will play Vieuxtemps' beautiful "Reverie" and a Godard selection. Miss Rounge and Miss Stoddard will sing a duet, "Heavenly Love." A trio by Chadwick will be sung by Miss Stoddard, Mr. Morris and Mr. Ravenscroft. The choir will sing an anthem by Godfrey.

The junior pupils of Miss Bertha Doeltz enjoyed an evening with Haydn yesterday at Miss Doeltz's studio in the Metropolitan Building. The next meeting will be on Mozart, the last Wednesday in December.

The Philharmonic Club presented Saint-Saëns' "Samson and Delilah," Tuesday evening, at the Swedish Church, before a large audience. The oratorio was heard for the first time in Minneapolis, and is the most ambitious performance that the club have ever given. The work abounds in beautiful and delicate touches, as well as breadth and

power. The chorus is larger than last year, giving more volume of sound and making the dramatic climaxes more effective. Great praise is due the Philharmonic Club and its efficient director, Emil Ober-Hoffer. Also the orchestra with Frank Danz as concertmaster is entitled to praise for its fine work. Mme. Josephine Jacoby sang the role of Delilah with great effect. She has a contralto voice of great compass and of rich quality. She sang the love melodies exquisitely.

George Hamlin, who sang the tenor role of Samson, has a fine lyric tenor, and he sang with great intelligence. William A. Willett has a good baritone voice. Alfred Wiley, basso, as the Rabbi, and John Ravenscroft as Abimelech won deserved applause.

A large audience greeted Mme. Maconda at the First Baptist Church November 25 at the first of the series of entertainments given by the Teachers' Club. The program was a delightful one, giving Mme. Maconda ample opportunity to display her gifts. Her numbers, the aria from David's "Pearl of Brazil," and the polonaise from "Mignon," were almost startling in their perfection. Delibes' "Maid of Cadiz," sung here by Nordica and Blauvelt, was rendered with great effect.

There is considerable musical and dramatic interest in the Stevenson play that is to be given in Mrs. George Partridge's ballroom for the benefit of the Kindergarten Association, under the direction of John Parsons Beach. Miss Frances Vincent, a sweet little singer, takes the part of nurse, is with the children at their garden party and sings for them. Mr. Beach's musical arrangements of the poems have been heard in song recital, but they are made more attractive by the setting and acting of the play.

Pupils of Miss Fannie McLeod gave a song recital Saturday evening in the Johnson Hall before an audience of friends. Ten pupils took part in the program. They sang their numbers in a creditable manner. Alvin Davies, a tenor of high rank, sang in his usual artistic manner. Miss May Williams is a promising pupil, possessing a high soprano voice. Miss Molly Comstock is another pupil with a voice of promise.

C. H. SAVAGE.

Anna Jewell's Engagements.

MISS ANNA JEWELL, whose successful concert a fortnight ago was reported in THE MUSICAL COURIER, played at the concert given last Saturday in the studio of Miss Ella Powell, 301 West Fifty-seventh street, for the benefit of the Winnie Davis Memorial Fund. During the week Miss Jewell was the piano soloist at a musicale and reception given by Mrs. J. Hollis, of 105 West Sixty-ninth street, and at Mme. Anna Hill's "at home" Sunday night. This week Miss Jewell will entertain at her home, 203 West 117th street, the French pianist, Raoul Pugno.

Among Miss Jewell's other engagements for December is the musicale and reception which Mrs. John D. Townsend and Signor and Mme. Tagliapietra will give at their home, 343 West Thirty-fourth street, next Saturday afternoon.

FRANCIS ROGERS' SONG RECITAL.

MUSICIANS who consult the calendar of musical events in New York seem to have agreed upon Tuesday as the best day for concerts. Last week that day was crowded, and of the recitals in the afternoon that by Francis Rogers attracted a large and fashionable audience to Mendelssohn Hall. When concerts in town by resident singers are financially successful, the community applauds the undertaking and Mr. Rogers deserved all the agreeable things said of him. His sympathetic baritone voice, excellent vocal method, intelligence and refinement, marked the recital as one of the best given here this season. He sang in all twenty-one songs, and in his list were a number rarely heard in New York:

A l'Amour rendez les Armes.....Rameau
Intorno all' Idol mio.....Cesti
Air from Oedipe à Colonne.....Sacchini
Ja, du bist elend.....Franz
Stille Sicherheit.....Franz
Wanderer's Nachtlied.....Schubert
Todessehnen.....Brahms
Good Night.....Rubinstein
Traum durch die Dämmerung.....R. Strauss
Am Rhein und beim Wein.....Ries
L'Attente.....Svendsen
Menuet.....Saint-Saëns
Désir d'Amour (from the Spanish).....Saint-Saëns
L'Heure exquise.....Hahn
Irish Battle Hymn.....Arranged by Villiers Stanford
The Foggy Dew.....Arranged by Villiers Stanford
The Banks of the Daisies.....Arranged by Villiers Stanford
One Fond Kiss.....Highland melody
Songs of Araby.....Clay
The Clown's Serenade.....Luckstone
My Song Is of the Sturdy North.....E. German

Recitals of this kind are of educational importance, for the music and poetry stimulate study among the younger listeners and freshen the memory of those who may have forgotten such gems as "Ja, du bist elend," by Franz, poem by Heine, and "Wanderer's Nachtlied," by Schubert, poem by Goethe. Mr. Rogers' understanding of these art songs is evident. He was particularly happy in his singing of the songs in lighter vein. The audience compelled him to repeat Rubinstein's "Good Night," poem by Thomas Moore, and Luckstone's effective "Clown's Serenade." Mr. Luckstone was the accompanist for the afternoon and the audience applauded until the modest composer arose and bowed. Accompanists are too often ignored and so the thoughtful appreciated the gracious mood of the people in the hall. Besides the highly musical accompaniments played for the singer, Mr. Luckstone merited the special attention for the sake of his song, an arch, dainty and singable setting for a male voice. Mr. Rogers sang it delightfully.

The baritone departed from the conventional plan in arranging his program. Instead of groups, he divided the list in two, and in the first appearance sang ten numbers, eleven counting the repetition of the Rubinstein song. This left eleven for the second part, twelve including the second delivery of Luckstone's song, and as the voice of the singer was as clear and resonant at the close as in the beginning, he will not be obliged to listen to advice regarding his method of singing.

Not for the Sheriff.

STORIES of arrests follow close in the wake of Mascagni's newly organized tour. Italian music seems to have no charms that soothe the savage sheriff's breast.

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Additional Triumphs.

THE subjoined cablegram from Cologne, Germany, has been received at this office:

COLOGNE, DECEMBER, 2 1902.

The Musical Courier, New York:

At the Guerzenich concert tonight, Richard Strauss conducting, Fannie Bloomfield Zeisler played the F minor Concerto and a group of soli. There was a tremendous ovation and boundless enthusiasm.

The triumphs of Fannie Bloomfield Zeisler on her present European tour are unprecedented. Coming from the United States, this American invasion must give rise to many reflections regarding the theories promulgated by this paper. The time must come when artists identified with America will illustrate to Europe's musical people that there is such a thing as an artistic life in America.

RICHARD STRAUSS AND GEORGE HAMLIN.

GEORGE HAMLIN'S recent Strauss recital in Chicago has earned a voluminous aftermath of newspaper praise. At this concert the distinguished tenor sang fourteen Strauss songs, eleven of which had not previously been heard in America. There follows an abbreviation of some of Mr. Hamlin's lengthy notices:

There may be certain singers who give the Strauss lieder a more impassioned eloquent utterance than does Mr. Hamlin, but there can scarcely be any who deliver them with greater sympathy and reverence, with more thorough appreciation of their musical and poetic import, and with more satisfying revelation of the finer, more delicate phases of sentiment and humor they contain. To interpret effectively these impressionistic song poems the singer must needs be able to suggest by tone color and vocal manner the mood or emotion they express, and in many instances so brief are they that this suggestion must be instantly accomplished. There is no time for "working up" to an effect—it must be there from the beginning. This is one of the qualities in the Strauss lieder that makes them so difficult of interpretation, and it is by his mastery of it that Mr. Hamlin has won deserved recognition as an exceptionally able exponent of them. Mr. Hamlin was in his best vocal form and gave the entire program with exceptional finish and taste.—Chicago Tribune.

Seldom, if ever, has Mr. Hamlin seemed in better voice, and certainly the wonderful poetic values of his tones never found finer expression than in his rendition of the fourteen lovely lieder of Strauss. Tenderness, dramatic fire, masterly range and remarkable intellectuality were so apparent that not only the many musicians present were enraptured, but the novices were convinced and inspired.—Chicago Record-Herald.

After hearing this composer's tone poems for orchestra, with their multitudinous blare and tumult, it was unalloyed pleasure to listen to these songs, peculiar, indeed, but most appealingly melodic in spirit and form, the burden of which is the old, old story of love, delightfully sung by Mr. Hamlin, who showed again, as in his former Strauss recitals, genuine and very rare interpretative power. Mr. Hamlin displayed marked interpretative and executive excellence in each, winning very warm applause and being forced to repeat two of them—"I Bear My Love With Rapture" and "May."—Chicago Chronicle.

The Richard Strauss recital at the Grand, given by this most popular and talented of tenors, was an entire success, and one which was received with a dignified but none the less earnest acclaim.

Mr. Hamlin's voice and method are in such perfect accord with the intent and accomplishment of Strauss that in one way his success in introducing the composer's songs is easily understood. Their passionate warmth is preserved in all its voluptuous fullness, and their inspiring strength in the more heroic bursts never wants for full expression at the singer's hands. This was proved particularly in the "Ich trage meine Minne" and "Sehnsucht," both of which were repeated, and in the "O süsser Mai."—Chicago Inter-Ocean.

It is not for every singer to have his name indissolubly linked to the compositions of Richard Strauss and to become acknowledged as an interpreter possessing the necessary qualifications for successful rendition of these immensely difficult German lieder. That Mr. Hamlin has mastered the technical side of these compositions—impossible to many—was again made plain to his followers when he brought out fourteen new Strauss songs at the Grand Opera House yesterday afternoon. They evidently hold no terrors for him. He is as accurate as only those on a firm footing can be. But he has accomplished more than a mastery of the merely mechanical part of his work. He has used his intelligence further and has brought out most effectively the various changes in emotion by corresponding vocal color as fine and subtle as need be. "Wenn," "Weisser Jasmin" and the finely constructed "Sehnsucht" were given with impassioned spirit and depth. The daintier "Meinem Kinde" and "Freundliche Vision" offered a pleasing contrast and revealed a fine poetic grain. "O süsser Mai" carried a storm of appreciation for its broadly constructed and passionate character. The genuine humor of "Für fünfzig Pfennige" was quickly caught and redemanded, as was also the now familiar "Ich trage meine Minne."—Chicago American.

Certainly no more beautiful program has been given in this city. Mr. Hamlin's selections represented the versatile music composer in his happiest mood. Mr. Hamlin was at his best in the purely lyric and poetic numbers, though by this is meant no disparagement of his abilities to express the dramatic and the humorous, of which the program contained many examples.—Chicago Journal.

To go into a close analysis of the different songs would be merely to tell how each seemed more satisfying than the others in its complete expression of feeling. Mention should be made of the perfect interpretation Mr. Hamlin gave of "Ich trage meine Minne," "O süsser Mai" and "Für fünfzig Pfennige," all three of which he was gracious enough to repeat after the audience had paid him the deserved compliment of most generous applause. Mr. Hamlin approached his task almost with reverence and gave freely of the best there was in him.—Chicago Evening Post.

The majority of the numbers were new here, and as was to have been expected, proved highly dramatic. Mr. Hamlin had prepared them with the utmost care and his voice soared upward to the many climaxes always with correct and superb effect.—Chicago Daily News.

Music at Raleigh, N. C.

RALEIGH, N. C., December 3, 1902.

AT the recent State Fair held here an interesting feature of the opening exercises was the singing of a children's chorus of 250 voices, accompanied by the Twenty-third Regiment Band under the direction of Wade R. Brown. Governor Aycock's admirable address was preceded by the singing of "The Old North State." The Governor said he had heard it sung scores of times, but never so grandly as that day by the children's chorus. At the conclusion of the address several national airs were sung. Many expressions of pleasure and surprise at the good work done by the chorus were heard from the State officers and the large audience present. After the last number was rendered several numbers had to be repeated owing to the insistence of the audience. After the exercises the Governor complimented Mr. Brown, and the State papers also commended the musical director for his splendid work.

ANOTHER WAGNER LETTER.

A LETTER from Richard Wagner to his sister, Clara Wolfram, dated October 20, 1868, was written to excuse himself from being present at the fortieth anniversary of her marriage. "You came, my dear Clara, to the first performance of my 'Meistersinger,' he wrote. "I would have been very glad in my turn to come to your fête day, but, believe me, it was impossible. I send in my place the Meistersingers themselves. They will look very well as pages. Hans Sachs above all is well fit to represent me, the apprentices also could figure in the fête; the tap in the street perhaps could have a place in memory of Nuremberg. When you hear the 'Nachtwächter,' think of me! In fact, dear Clara, these Meistersingers have a certain signification on the fortieth anniversary of your marriage. You can find therein the spirit of tranquil, smiling resignation. The work inspired me, and what could suit us so well when we cast a glance back on a life full of labor and care that so little realized our desires. We have borne everything to abandon at last all real hope, which proves when the account is balanced we have gained only one thing, tranquillity through resignation. And, in fact, we could still derive a great joy that nothing can trouble the love of the beautiful and the good, love tranquil and disinterested. I could have offered you this in having you come to Munich, and had something to offer you for the pleasure you gave me. Now, I send you the work in order that you may revive it; I pray you read it often, and when your golden wedding comes open the score once more."

A few years after, Wagner dropped his resignation, and set to work to create the theatre at Bayreuth. Clara died in 1875, a few months after losing her husband and before she could visit Bayreuth.

THE MENDELSSOHN TRIO CLUB.

THE Mendelssohn Trio Club gave the second in the series of seven concerts at the Hotel Majestic Monday afternoon, December 1, and again the three young men won the favor of a large and cultured audience. Two trios were played, the one by Mendelssohn in C minor and the other by Bargiel in F major. Two movements from Nicodé's Sonata, op. 25, for piano and 'cello, were performed by Mr. Spross and Mr. Sörlin, the pianist and 'cellist of the club. All the beauties in these fine compositions were revealed through the serious, refined and musicianly interpretation. Chamber music is a noble form of musical art, and all that lend support in its advancement are building better than they know for the cause of music in this country.

Albert Quesnel, tenor, sang "Souffrance," by Fontenailles; "Pourquoi," by Tschaiowsky; "Winds in the Trees," by Goring Thomas, and "Sweetheart," by Chadwick, and in voice and method proved a delightful artist. At the next concert, Monday afternoon, December 15, the club will be assisted by Mrs. Beatrice Fine, soprano, and Edward F. Barrow, tenor. By general request the club will play the Arensky Trio in D minor and a trio by Mozart. Alexander Saslavsky, the violinist of the club, will add several solos.

A Brave Composer.

A CHICAGO girl, Frances Dewey by name, will give concerts of her own songs. She was anxious to hear them in public.



RAOUL

PUGNO

[Morning Post, London, June 13, 1902.]

The piano recital given by M. Pugno at Queen's Hall on Tuesday afternoon was an artistic treat. There is no greater pianist living. His technique is magnificent. He can turn the piano into an orchestra, and also play with the most exquisite softness and refinement. Every gradation of light and shade is realized to perfection. It is not only the absolute command he possesses over the keyboard that entitles M. Pugno to so high a rank, it is the extraordinary way in which he is able to interpret the thoughts of the different composers, the poetry and charm of his playing.

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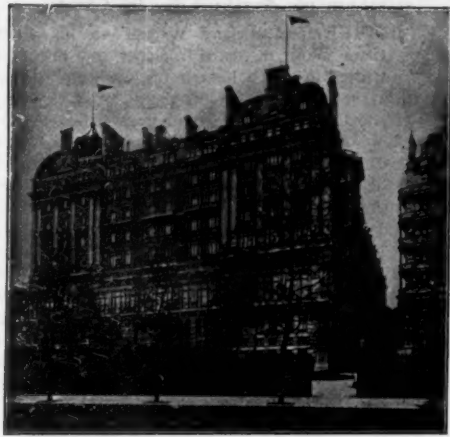
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LONDON,
NOVEMBER 22, 1902.



APPY indeed is the concert-giver who has all Kensington at his back. For in Kensington they wear Liberty dresses and spell art with a capital A and have statuettes of Brahms on the drawing room mantelpiece. When all Kensington turns out to a concert—which it does only occasionally—it turns out not in its tens but in its hundreds, and the success of that concert is assured. A Kensington audience is not an ordinary audience; when it appears it brings with it so strong an atmosphere of adoration that one feels that the proceedings should be opened with a short prayer or an invocation to the soul of Brahms! The Joachim concerts always command all Kensington, and this week the same happy lot has befallen the series of performances given by the famous Meiningen Orchestra at St. James' Hall. A Kensington audience does not behave itself like an ordinary audience. It maintains in the concert that spirit of dignity which befits its position as the centre of intellectual life of the universe. As it listens to the music it sits in becomingly soulful attitudes with a dreamy, far away look in its eyes, and even when it becomes profoundly bored and falls asleep, as it does occasionally, even during a Brahms symphony, it never for a moment forgets itself and you could almost swear that it was listening to the music with the same rapt attention as before. It would never do for a Kensingtonian to admit for a moment that in his heart of hearts he did not really care for Brahms. Social outlawry would be the least of the punishments for such an offender.

When Kensington once takes up an enterprise it never does things by halves. There can be no betwixt and between for Kensington. A thing must either reach the summit of perfection or be relegated to the outer darkness. Thus it swore roundly that such readings as Steinbach

gave of the "Leonora" No. 3, the Prelude to "Tristan" and the "Meistersinger" overture and Beethoven's Eighth Symphony, had never been heard before and would never be heard again, though, truth to tell, most of those who were outside the pale found Steinbach a little stiff and angular and confessed a preference for Richter's readings of all these works. But whatever failings the conductor may have, there is no doubt that the orchestra is an exceptionally fine one. The individual sections, with the exception, of course, of the clarinets, which Richard Mühlfeld leads, are not out of the ordinary. The tone of the strings is often rough, the hautboy's quality does not always please the ear, the brass is sometimes too brassy altogether, but as a sheer machine it is simply amazing. Of course, being the private band of the Duke of Saxe-Meiningen, it has opportunities for practice such as no other orchestra can obtain. And it has taken full advantage of them, with the result that it plays with the ensemble of a good string quartet and the virtuosity of a great soloist. The Meiningen Orchestra must be a glorious instrument for a conductor to handle. For not only has it this remarkable ensemble and virtuosity, but it also possesses a wealth of tradition. It was from Meiningen that the nucleus of the orchestra for the first Bayreuth performances came. It was the Meiningen Orchestra that Hans von Bülow conducted for so many years. It was at Meiningen that many of Brahms' new works were produced under the personal supervision of the composer.

It is, perhaps, this last fact that weighs most in the consideration of the concerts of the week. Few of the conductors whom we hear in England can be said really to know their Brahms. Richter is an exception, but Richter has not got the instrument which Steinbach possesses. But the Meiningen Orchestra has the Brahms tradition deeply ingrained in it. It may be called, indeed, a specialist in Brahms, and at the five concerts it has given all four of the symphonies, the Violin Concerto, with Madame Soldat as the soloist, and the Variations on a Theme by Haydn. With regard to the Brahms symphonies the Kensington attitude was not displaced, for there was much to learn from the performances. It is impossible to deny that Brahms is far from being one of the easiest of composers to play well, and many even of the more cultivated musicians probably go through life without the remotest notion of what his music really means. His ideas may not appeal to every conductor. I very much doubt that they appeal to Henry Wood. In the second place his orchestration is uncommonly difficult to deal with properly. Many people call it heavy and muddy, and perhaps it is. At any rate it is beyond dispute that very few conductors make so much of it as does Fritz Steinbach, who has the whole of Brahms at his fingers' ends and has a sympathy for the music such as is possessed by scarcely another conductor in the world. It is impossible to pick out one symphony as being better played than any one of the others. The combination of Steinbach's personality and the Meiningen traditions was irresistible, and the performances which have been given this week at St. James' Hall will be a memory to all who heard them. The Violin Concerto, for instance, is a nut which many have probably had some difficulty in cracking, for its beauties do not lie upon the surface, and in incompetent hands they are apt not to appear at all. But the performance which Madame Soldat gave of the solo, with the Meiningen Orchestra to accompany her, came as a revelation.

It is not possible to enter in full detail into all of the programs. One could go on discoursing about the concerts forever. There were, however, some performances

which stood out head and shoulders above the others. To this class belongs the performance of Mozart's fascinating Serenade in B flat, which was given at the concert of Wednesday evening. The serenade is written for two hautboys, two clarinets, two basset horns, four horns, two bassoons and double bassoon, and it gave opportunities to the players which they were not slow to take. For the members of the Meiningen Orchestra possess certain peculiarities which raise them head and shoulders above the members of any other orchestra in the world. They are all of virtuosi and they are all of artists, and what other body of players can make a similar boast? The performance of Mozart's serenade really almost partook of the nature of a miracle. The speed at which the finale was taken was little short of amazing, but no less amazing was the absolute accuracy and clearness with which every note was played and the wonderful poetry of the reading. After the Brahms, this was undoubtedly the most remarkable example of the orchestra's powers.

The reading of Beethoven's Eighth Symphony, as I have said, I did not care so much about. This symphony is essentially the most light hearted and gay of all the nine, but gaiety was not the feature of the performance, and it seemed heavy and dull. Nor was either the "Leonora" overture or the "Meistersinger" overture quite what one would have wished, though the virtuosity was immense. But Elgar's delightful orchestral variations were brilliantly played, and it was very satisfactory to note the enthusiasm which the English work produced. Another work that calls for special notice was an overture by Joachim to a comedy by Gozzi. Though it was written in 1854, this overture has only just been published, a fact that is all the more surprising when the particularly pleasing nature of the music is taken into account. The overture is a brilliant, sparkling work, brimful of life and good spirits, and as solidly written as is everything that Dr. Joachim does. One could not have wished for a better performance, and now that the overture has seen the light of day it is to be hoped that advantage will be taken of it. Good music of a rather light character is not so common that we can afford to let slip such few examples as there are.

The visit of the Meiningen Orchestra was something of an experiment, and it was impossible to say whether it would be worth the enormous expense involved. But I have no hesitation in saying that the expense is justified if only our own bandmen will learn the lessons the Meiningen players have given. They have showed to what a pitch of perfection it is possible to bring orchestral ensemble. Of course the Meiningen Orchestra is attached to a ducal court, and has an unlimited time for rehearsal at its disposal, which does not fall to the lot of many bands. Still, the lesson is there all the same, and if only the County Council or some other great body can be induced to subsidize a regular orchestra, it should bear fruit. It has, in the second place, given a demonstration in the art of playing Brahms which was very badly needed. Brahms is not and never has been the strong point of our native conductors, but if they will be content to learn of Herr Steinbach and his forces a very marked change should be visible in the next few months. It is hardly to be hoped that any readings will reach the level of his, but there is, as I have said, a lesson to be learned, and if they learn only a part of it the money will not have been spent in vain.

The Meiningen concerts have been so commanding a topic that they have practically overshadowed every other musical event of the week. But the Richter question is exciting so much interest at the moment that I cannot pass it over in silence. A week or two ago it was an-

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nounced that the present series of Richter concerts, or, rather, the series that came to an end on Tuesday night, is the last that will ever take place. The announcement was so sudden and unexpected and the Richter concerts have become such a feature of London musical life that the news took everyone by surprise. One would almost as soon have expected to lose Westminster Abbey itself. Rumor is busy ascribing reasons for Dr. Richter's decision, but there has been no official confirmation of the reports. It seems more than probable, however, that Dr. Richter's decision is connected with certain recent occurrences at the Queen's Hall, when he was obliged to withdraw his promise to conduct one of the symphony concerts through no wish of his own. But whatever the true reason may be the cold truth remains that the Richter concerts are a thing of the past. What the great conductor's plans may be is not known, and here again rumor is very busy. Some say that he will bring his Hallé Orchestra up from Manchester for occasional concerts. Others say he will share Mr. Wood's baton at the Queen's Hall, without, however, in any way prejudicing or affecting Mr. Wood's present position. So long as we are not deprived of the chance of hearing Dr. Richter altogether, the change may very possibly work for good. Of late years the Richter programs have not been all that could be desired. There has been a disposition to put us off with the old favorites, and seldom or never to give us anything that is at all new or unfamiliar. One can hardly believe that this is Dr. Richter's doing, and perhaps when he has a free hand a change will come over his concerts. Monday's program included the "Freischütz" overture and Berlioz's "Symphonie Fantastique," both admirably played, while Herr and Madame Krauss gave a very dramatic performance of the opening scene from the third act of "Siegfried."

Only two other concerts need brief mention. At the Saturday Popular concert the Kruse Quartet gave a fairly good performance of Haydn's Quartet in D minor, while they were joined by Edouard Risler in Brahms' Piano Quintet in F minor. Raimund von zur Mühlen's singing of Schumann's "Dichterliebe" was a little disappointing. His voice is no longer what it was, and a tendency to force the tone did not improve his singing. The other concert is the second of the Broadwood series, which took place at St. James' Hall on Thursday evening, and was characterized by the appearance of the Meiningen Quartet and Richard Mühlfeld, who brought forward a new quintet by Stephan Krehl. The playing was excellent, while the quintet was an almost perfect example of capellmeister music.

A Patti concert took place at the Albert Hall on the same evening, at which that famous singer charmed her audience as much as ever. But Patti concerts are as like as two peas, and there is no need to enter into details.

Other concerts have been given during the week by Miss Adolphi, Madame Wise and M. Parsons, and by Miss Mawson Smith on Tuesday; by Arnold Dolmetsch on Wednesday, by Miss Vera McCord, by Waddington Cook and Joseph Winery and by Mrs. Foster and Lawrence Rea on Thursday, by Földes and by L. Thomas and R. Tabb on Friday.

ZARATHUSTRA.

Oley Speaks and Choral Society.

OLEY SPEAKS will sing the bass part in Mozart's Twelfth Mass with the Long Branch Choral Society December 23.

European Notes.

THE first performances of the "Private Russian Opera" at St. Petersburg had financial as well as artistic success. In three nights three operas were produced—"Rogneda," by Seroff; "Demon," by Rubinstein, and "Onegin," by Tchaikowsky. Other works given were "Russalka," by Dargomiski, and "Boris Godonoff," by Mussorgski. "Nero," by Rubinstein, is in rehearsal and excites great expectation, as it has not been given in St. Petersburg for twenty years.

The good people of Dresden complain of having too much music. Three concerts in one evening is too much of a good thing.

The French cyclist Bourillon has left the track for the stage, and made his debut as a tenor in "Faust" at Nantes with success.

Edgar Tinel has been invited to give a performance of his "Franciscus" at Milan. The performance will take place early this month.

In consequence of F. Steinbach's removal to Cologne, the Meiningen Orchestra will make this winter for the last time its famous concert tour.

At the musical composition organized by the Paris *Figaro* the first prize was awarded to an American, Henry Oswald, long a resident of Florence.

The baritone de Anne employed his last years in perfecting an invention for obtaining on the harp the chromatic scale without using pedals. The secret unfortunately is buried with him.

Emil Sauer offers to the directors of the Music Society of Vienna a premium of 800 crowns for the Meisterschule of the conservatory in that city. It is to be called the "Nicholas Rubinstein Prize."

The medical men hold out hopes that Hugo Wolff, who has been confined for some time in an asylum, may recover in a few months. Meanwhile the city of Vienna has voted him a tomb near those of Beethoven and Schubert.

An interesting exhibition of English musical works has been formed in the Historical Musical Museum of Frankfurt by F. N. Manskopf. The collection was suggested by the late Duke of Edinburgh, and contains 15,000 subjects.

Joachim was once proud of his flowing locks, but occasionally visited the barber. While the tonsorial artist was snipping away with his scissors the musical artist exclaimed, "Stop!" The barber, not knowing his patient, replied: "Your hair is still far too long." "It is all right," Joachim replied. But the barber rejoined: "You are wrong, sir; you look like a little fiddler."

A French paper has discovered that the German waltz is not German at all. It is a Provencal danse, named Volta, and mentioned in manuscripts of the twelfth century. From Provence it traveled to Paris and was danced there for the first time on November 9, 1678.

In the season 1901-2 the record of Wagner performances in Germany gives the figures: "Lohengrin," 297 times; "Tannhäuser," 208; "Flying Dutchman," 194; "Die Walküre," 162; "Die Meistersinger," 138; "Das Rheingold," 105; "Siegfried," 89; "Götterdämmerung," 78; "Tristan," 59; "Rienzi," 33.

Arthur Bles, of Paris, who has contributed a number of articles to this paper, has become the editor of the Paris *Weekly Critical Review*, a paper issued by Clark & Bishop, 338 Rue St. Honoré, Paris. The paper is devoted to literature, music and the fine arts and has a long list of eminent contributors.

De Pachmann, during an interval of a concert yesterday afternoon, referring to the remarks about his facial expression and gestures, said he could not render pieces without fully entering their spirit, and that his features only portrayed his inward sensibilities. If this was disagreeable to the audience he must ask to be excused. The Berlin critics, who are usually cold, are superlatively appreciative of de Pachmann's playing, especially of Chopin's music.

Two sonatas for piano by Edward MacDowell are highly interesting. One in D minor, No. 3 (op. 57), is partly of a very earnest, partly of a melancholy character; while the other, in E minor, No. 4 (op. 57), shows itself in a brighter and more kindly light, although here too there are many shadows of deep passion. Both works breathe a spirit saturated with poetry and are essentially higher than others of the well known works of this composer. The two works are tone poems in the higher sense.

Frankfort has heard lately a concert of the Roman Vocal Quintet, under Pio di Pietro. A critic writes that people who had read of the marvelous superhuman effect of the Papal Choir in the religious services had an opportunity to form a judgment by the performances of this miniature choir. What was most noticeable was the wonderfully affecting softness and "goldklang" of the two high voices, and the admirable building of the voice. "But," he continues, "what a contrast between what we heard and what we saw! Soprano and contralto with trim mustachios and frock coats! It was so peculiarly disturbing, inharmonious and irritating that many people left before the conclusion."

BERLIN.—The French theatre has been monopolizing attention in Germany, or at least in Berlin. On Sunday, November 2, no less than fourteen theatres in that city were given to French pieces or French companies. At the Opera "Les Huguenots" was sung. At the Royal Comedy "La Dame aux Camélias" was played. In the afternoon, at the Opera House, Bernhardt played "Phédre." "Monna Vanna" was at the Deutsches Theatre; "Manon" at the Westens Theatre; "Divorçons" at the Residenz in the afternoon and "Nelly Rozier" in the evening; "Coralie et Cie." was at the Trianon in the afternoon and "La Bascule" in the evening; "Mon Oncle" was at the Central; "Yvette" at the Neues Theater; "Tartuffe" and "Le Médecin malgré lui" at the Schiller, and "M. Coullisset" at the Metropol.



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THE MANNES STRING QUARTET.

DAVID MANNES' newly organized string quartet gave its first concert before a fair sized and encouraging audience at Mendelssohn Hall last Thursday evening. The program was made up of Tanieff's quartet in B flat minor, op. 4; Bach's Sonata for violin and piano, E major, and Beethoven's quartet, op. 18, No. 5, in A major. Mrs. David Mannes played the piano part in the Bach Sonata.

Mr. Mannes and his partners have evidently set themselves very high ideals, for in their work was evidence of minute preparation and of a careful striving for well balanced ensemble. Along this road lies perfection in quartet playing, but there also lurks a pitfall for individualism. Routine and mechanical proficiency are desirable to a certain, nay, even to a large extent, but the Mannes Quartet should remember that imagination is another element not to be despised in music. Some persons even go so far as to value imagination higher than mere technic. Mr. Mannes and his associates at present err a bit in being too timorous. More freedom would lend authority, and does not necessarily imply less finish. At any rate, this organization seems to have been started in the proper spirit, and its future should be assured by the right minded musical public of New York.

The Russians are strongly in evidence this season. Tanieff is a follower of Tchaikowsky. This quartet contains nothing new in form or idea, but it is very well worked, and makes sufficient use of Russian folk tunes to please with a certain exotic flavor. The movements are five in number. Of them all, the largo seemed best at a first hearing. At least it sounded sincere, and its themes spoke to the heart. The intermezzo is superfluous. The finale employed a subject à la Haydn, and treated it à la Rimsky-Korsakoff. The effect was exhilarating, but cheap.

Mrs. Mannes did very well as the pianist in the Bach number. She and her husband played the beautiful sonata with quiet dignity, clean cut execution and tasteful phrasing. The Beethoven quartet allowed Mr. Mannes to unconsciously show his artistic supremacy over the other players. He was the life and soul of the performance, but he did nothing to interfere with the excellent ensemble. It will be a pleasure to look forward to the further concerts of the Mannes Quartet.

Miss Boese and Her Pupils.

A PROGRAM of music was given by some of the pupils of Florence de Vere Boesé at the studio, 557 Fifth avenue, Tuesday, December 2. They were assisted by Signor Giuseppe Aldo Randegger. Inez Bensusan, dramatic reader, and Itala Uda, violinist. Mrs. Edwin Dustin Ruggles was accompanist. The pupils who sang were Mrs. C. Edmonds Coudert, Mrs. Frank Bryant, Miss Florence Drummond, Lewis Drummond, Mrs. Catherine A. Blood, Miss Alice Pleasants, Miss Gisela Frankl, Mrs. Hermann J. Lewing. The guests included Mrs. Frederick Kühne, Mrs. J. D. Harly, Mrs. George Evans, Miss Clara Morrison, Dr. La Forest Potter and Mrs. Potter, Miss Downs, Mrs. and Miss Harbison.

Miss Boesé, who is well known as a church and draw-

ing room singer, will give a program of old and new favorite songs at Sherry's Tuesday evening, December 16. The program will include "the Last Rose of Summer," "Kathleen Mavourneen," "Comin' Thro' the Rye," "Ben Bolt," "Kerry Dance," French, German and Scotch songs, old and new. Miss Boesé will be assisted by Harriet Webb, dramatic reader, and Sergius Mandell, violinist.

ITS CENTURY CONCERT HERE.

THE Boston Symphony Orchestra announce its approaching concerts at Carnegie Hall tomorrow evening and Saturday afternoon, December 11 and 13. The performance tomorrow evening will have a special interest as the 100th concert by the orchestra in New York. The first performance was at Steinway Hall, February 14, 1887, with Mr. Gericke as the conductor and Franz Kneisel as the soloist, who will again appear in the same capacity on next Thursday evening. The programs of the coming concerts are appended:

THURSDAY EVENING.

Overture to The Betrothed of the Tsar.....Rimsky-Korsakoff
Concerto for violin and orchestra, in A minor, No. 1.....J. S. Bach
Symphonic poem, No. 2, Tasso.....Liszt
Symphony No. 3, in E flat major, Eroica, op. 55.....Beethoven
Soloist, Franz Kneisel.

SATURDAY AFTERNOON.

Symphony No. 2, in C major, op. 61.....Schumann
Song, with orchestra, An die Hoffnung, op. 94.....Beethoven
Symphonic Variations on an Original Theme, op. 78.....Dvorak
Wotan's Farewell and Fire Charm, from Die Walküre.....Wagner
Soloist, Anton van Rooy.

McCall Lanham and His School.

MCCALL LANHAM, the baritone, is doing some excellent work with his pupils at the American Institute of Applied Music. His class is growing steadily larger, and the results accomplished are most encouraging. He follows out the lines laid down by his former teacher, the great Sbriglia, of Paris, and that good method is the aim of this conscientious voice builder there can be little doubt when one hears his pupils sing. Much stress is always given to the true conception of tone production. A large number of Mr. Lanham's old pupils are with him again this year, and many new pupils are enrolled from various sections of the country. Among those deserving special mention for their advanced work are Mrs. Nell Hicks Lucy, of Arkansas; Mrs. Temple Gwathmey, of New York; Miss Dudley, of New Jersey; Miss Bessie Cox, of Pennsylvania; Miss Alma Saxton, of Long Island; Miss Hulda Stumpf, of Pennsylvania; Lawrence Sammis and Conrad Meier, Miss Elizabeth Parkin and Miss Frances Ashcraft, of New York.

Mr. Lanham has made a number of out of town engagements to sing during December and January.

Stars in a Benefit Concert.

MISS CLARA WINSTEN, the soprano, will sing at the concert given for the benefit of the German Hospital at Carnegie Hall, Sunday, December 14. She will sing "Il re pastore" with orchestral accompaniment and violin obligato. Miss Maude MacCarthy, the violinist, and Mr. Blass, basso, of the Metropolitan Opera Company, will be the other soloists.

BALLAD CONCERT IN COSTUME.

AT the ballad concert given by Mrs. Hollingsworth Watkins in Mendelssohn Hall, Tuesday evening, December 2, the singer aroused something more than a musical interest. The program announced three centuries of American ballads, but what was really intended was an evening devoted to songs sung in this country during three periods, and this Mrs. Watkins correctly defined in her sub-title, as "Songs of Colonial Days," "Songs of Ante-Bellum Days" and "Songs of the Present Day." The historical feature of the evening was pictorially enhanced by the singer's costumes, which illustrated the fashions of the different periods.

The ballads sung by gentlewomen and gentlemen in Colonial days were brought over from England, and today these are rightfully classed as "Old English." In some cases the composers are unknown and in others, very likely, songs have been credited to men born after the airs became popular. Historians have with more or less difficulty traced the origin of songs. Mrs. Watkins sang six songs written in the seventeenth and eighteenth centuries, and of these the best known is that pretty one, "The Lass with the Delicate Air," by Dr. Thomas Augustine Arne, who died in London March 5, 1778. The ballads referred to as "Songs of Ante-Bellum Days" are still sung in many homes, to the delight of those whose musical advantages have been few. The knowing, on the other hand, pretend to regard them as an infliction. The songs in the third part by modern American composers are to be found in the repertory of all professional singers of the day, and some of these are deservedly classed as art songs.

The songs were as follows:

Songs of Colonial days (old English)—
Fairy Flowers.
Of Love and Maiden's Kind.
Sweet Nelly, My Heart's Delight.
Send Me a Lover, St. Valentine.
Black-Eyed Susan.
The Lass With the Delicate Air.
Songs of ante-bellum days—
'Tis but a Little Faded Flower.....Thomas
Molly Bawn.....Lover
Gaily the Troubadour.....Bayly
Flow Gently, Sweet Afton.....Spilman
Mary of Argyle.....Nelson
Annie Laurie.....Scott
Believe Me if All Those Endearing Young Charms.....Moore
Songs of the present day—
Bird of My Lady's Bower.....Smith
The Nightingale Song.....Nevin
The Woodpecker.....Nevin
Allah.....Chadwick
The Yellow Daisy.....MacDowell
The Blue Bell.....MacDowell
I'm Wearin' Awa'.....Foote
Spring.....Beach
Moods (song cycle).....Rogers
The Romaika.....Park
Emilio Agramonte proved himself a sympathetic and reliable accompanist. Mrs. Watkins' voice is a soprano, clear and agreeable, and her singing evidently pleased the distinguished audience. As a society entertainment Mrs. Watkins' venture promises to be successful.

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PARIS,
NOVEMBER 14, 1902.



PARIS resounded with music last Sunday. At the Châtelet, for instance, the program included two symphonies, the No. 3 of Brahms and the No. 9 of Beethoven. Just think of it! And as if these were not sufficient to form a musical feast for any reasonable amateur, were added the Schumann Piano Concerto and a new orchestral work composed by Victorin Joncières. Either the Paris audiences are very much interested in classical music or they are exceedingly good pretenders. Although

the vast theatre—the largest in the world, I am told—was crowded from floor to ceiling, it seemed to me that not a person left until after the very long and, as I thought, somewhat tedious program was finished. The Brahms Symphony No. 3, although given for the first time at the Colonne concerts, was admirably played. How very like the second movement in the overture to Herold's "Zampa"—the one generally known as the prayer of Alice—is the second movement of Brahms' symphony! Same theme, same orchestration.

The Concerto in A minor by Schumann was carefully and reverently played by the young pianist Lazare Lévy, who met with much success. The new orchestral number,

"Lamento," by Joncières, is a pathetic single movement, in which a very skilled hand is plainly visible. The themes are dignified, and it is cleverly scored.

Then came the colossal Choral Symphony by Beethoven. Surely everything has been said on the subject of this masterpiece. At all events, I do not find anything to add. The performance, instrumentally and chorally, was excellent. The soloists were indifferent, except perhaps, the bass, Varaux.

At the Lamoureux concert on the same day was given the charming prelude to the "Après-midi d'un faune," by Claude Debussy, the composer of the much discussed opera, "Pelléas et Mélisande," and the Concerto in D minor, by Handel, for two violins and 'cello and string orchestra. A young English tenor sang with some success the Slumber Song from Gluck's "Armide," and the cavatina, with 'cello obligato, from Mendelssohn's "St. Paul." The overture to Wagner's "Tannhäuser" finished the concert.

Owing to the well merited success gained by them last year, the members of the Hugo Heerman Quartet were again engaged for the last Tuesday's concert of the New Philharmonic Society. The principal number on the program was a string quintet by Brahms. The second viola part was played by that excellent artist van Waefelghem, the solo viola in the Lamoureux orchestra. The same excellent qualities of tone, ensemble and style that distinguished the performance of the Heerman Quartet last year were again noticeable. The bright, sparkling quartet in G by Mozart was their second number. An Italian baritone, who was somewhat pompously heralded as one of the very last exponents of the bel canto, was the vocalist. Were his performance really an example of this nearly lost art, I should say that it deserved to die. But a basso buffa who, with little voice, ekes out his resources by pantomimic tricks and mimicry is hardly to be taken seriously, or accepted as a representative of bel canto or anything which requires good singing. I notice when a vocalist is utterly useless, and incapable of interpreting music that requires voice and skill, he calls himself either a Wagnerian or a bel canto singer.

At the Opéra the program for the week is: Monday, "La Valkyrie"; Wednesday, "Les Huguenots"; Friday, "Lohengrin"; Saturday, "Roméo et Juliette."

At the Opéra Comique: Monday, "Lakmé"; Tuesday, "Manon"; Wednesday, "Le Roi d'Ys"; Thursday, "La Vie de Bohème"; Friday, "Pelléas et Mélisande"; Saturday, "Le Médecin malgré lui," by Gounod, and "Cavalleria Rusticana," of Mascagni, this latter for the re-appearance of Mlle. Emma Calvé, prior to the production of the new opera of "La Carmélite," by Reynoldo Hahn.

If the rumors at the Opéra be true, the management of that establishment seems for the next season to be trying the effect on the public of the modern Italian school

of opera. "Les Paillasses" ("I Pagliacci") is in active rehearsal, to be followed, it is said, by "La Tosca," of Puccini, or "Fedora," of Giordano, or "Adrienne Lecouvreur," of Cilea, none of which have been heard in Paris.

In Musica Camille Chevillard has been giving his impressions of the Wagner performances at Bayreuth. Chevillard, I may remind the readers of THE MUSICAL COURIER, is the conductor of the famous Lamoureux symphony concerts, founded by Lamoureux, of whom Chevillard is the son-in-law. He says: "My impressions of Bayreuth are just as keen now on my eleventh visit as on my first. For a long time these performances enjoyed a universal and accepted reputation, and as a fact these works of Wagner could not be better understood than in the place and frame specially designed for them by the master himself. At present, however, the public, although just as eager as formerly, has begun to make reserves, to criticise these performances, and with a certain portion an absolute denial of all merit has taken the place of the former reverence and admiration. These criticisms, however, do not hinder me from saying that I consider the performances this year at Bayreuth superior to any I have seen elsewhere. The scenery was simple and yet grand, and the system of lighting the stage simply marvelous. I heard excellent singers. What state subventioned theatre, for instance, can offer us a trio of performers comparable to those who appeared in "The Flying Dutchman"—van Rooy, Miss Destinn and Madame Schumann-Heink? I may also cite Marie Wittich, a remarkable soprano, and Ellen Gulbranson, a valiant Brunnhilde, who sings well, although she was much criticised in France. All these singers have voices well placed; that is, they do not emit a note as if they were shivering from cold or suffering from fright. And above all, and dominating all, a style, a style Wagnerian, which gives such a unity to these performances, which makes me prefer an ordinary singer, who declaims in time and tune, to a better one who lengthens out an act half an hour longer, in order to, as he thinks, sing better; that is, slower."

I give these views of M. Chevillard without any comment; in fact, may I say here that one of the reasons of the very great interest that THE MUSICAL COURIER possesses over every other musical journal with which I am acquainted is that it gives the ideas and trend of thought of every country, leaving its readers to form their own opinions.

Asked to give his impressions on the conductors at Bayreuth, M. Chevillard says: "The question naturally for me is a somewhat delicate one; I would like, however, to say a few words were it only to show that we know how to appreciate the merits of our brother musicians when the opportunity offers. Herr Mottl, who was admirable when conducting 'The Flying Dutchman,' took several movements in 'Parsifal' at a much slower rate than I was accustomed to, and which seemed to me to drag. Herr Muck is an excellent musician, who has the great merit of following largely in 'Parsifal' the ideas of Hermann Levi. The last conductor of whom I will speak, Siegfried Wagner, directed the second series of the 'Ring,' and merits

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attention. No one can be unaware of the importance in late years of what may be termed the suggestive influence of gesture in the art of orchestral conducting. This powerful auxiliary has helped many listeners to gauge the merits of a conductor. If his movements please them, their musical pleasure is augmented. But if one of these fine days the auditor finds himself in the presence of a conductor who is hidden at an orchestral concert, as at an opera performance, rest assured there will be many surprises and mistakes made by the listeners. At Bayreuth, where one sees nothing, it is by hearing that one judges, and it is by my ears that I judge Siegfried Wagner. No one can be unaware that this young man has a very difficult part to fill. He is expected to be the equal of the father whose name he bears. Now Siegfried Wagner bears well all these formidable tests. He possesses a calmness, a stoicism, an ease and facility, to me, remarkable. He conducts his orchestra with simplicity, without seeking to interpret such and such a phrase in some special or individual manner. He follows the healthy traditions of the good school in which he was formed, without ever conveying the idea of hesitation in a concerted number, or being embarrassed by any of the singers. What more can one desire? Here in few words are my impressions of Bayreuth. Certainly, there are defects in the performances, but where does one find perfection? Nowhere! Bayreuth is a place where one can get much excellent instruction. No one need admire the performances unreservedly. The point at present is to concede their undoubted superiority."

DE VALMOUR.

ITALIAN VIEWS OF MASCAGNI.

MASCAGNI'S adventures in America have naturally been discussed in his native country, where he has enemies, or rather where both his friends and enemies are disappointed at the fact that none of his later works has repeated the triumph of "Cavalleria." He exposed himself to censure by his quarrel with the town council of Pesaro respecting the Rossini Lyceum.

The *Rivista Musicale* in its last number has a long article on the Mascagni-Lyceum question in which it speaks of the incompatibility of character between the director and the administrators of that institution.

The journal *Resto del Carlino* takes a humorous view of his American experiences. When the news came that Mascagni had been arrested, the journalist exclaimed, "It was time," and then let loose his imagination thus: "The jails of Boston are neat and commodious. The Americans love art, the warden will give the maestro a nice room with a piano, with windows looking on the placid Charles, with flowers on the window sill, and Mascagni, at last away from Pesaro, from \$400,000 and his terrible friends in Italy, will have brought from home his hundred pipes and written some music—a little bit of music."

Then after comparing Mascagni to Dreyfus, and the town council of Pesaro to the court martial at Rennes, the scribe goes on: "Every morning I awoke with a nightmare. 'Has Mascagni changed his stockings? Has he insulted the mayor? Has he written a letter? Does he take vermouth and bitters? Is he at law with Sonzogno? Has he made friends again with Ricordi? Has he forgiven the bandit chief d'Annunzio? Once in a hundred times I timidly asked, 'Is he being performed?' and everyone howled back, 'Yes, the "Maschere," in seven cities to recall the seven wonders of the world, the seven hills of Rome, the seven stars in the Great Bear.' How glad I was that the practical Americans had locked him up; how I hated the idiot that bailed him out."

Then more seriously the writer proceeds by stating his

belief in Mascagni as a man of genius who in other times would have been an admirable director of a conservatory. "But," says the writer, "his habits are those of fifty years ago, all very well for the provinces or his provincial countrymen in the great cities. In America they made a fiasco. He still believes himself living in the romantic period of inspiration, of long hair, of rolling eyes, the times of Dumas père. He bragged of writing only at night, between a lamp and a brandy bottle, of improvising and creating in a fever, leaving to the unconscious earth the responsibility of making the masterpiece flow forth. He wished to submit the school to the same rule, intense work for a few weeks or a few days when the divine afflatus was on him. And when the good townsfolk recognized him by his little nose, his long hair and his rings he was perfectly happy. Certainly he was the best known man in Italy, but Wagner is a little more celebrated."

The *Gazette Musicale*, the journal of the great house of Ricordi, confines itself to deploring the manner in which American law is administered. There was no need, it argues, for his arrest. "A man with a name known all over the world would not run away like a bankrupt; even if homesickness had taken him back to Italy he would not have disappeared. Even if he does like homage and convivial parties, that is no reason for sending the sheriff after him."

A Gladsome Sound.

WHAT tuneful melody is this
That comes to charm the ear?
What sound of purest, rare delight
That thrills the atmosphere?
It floats across the distant ways
With something like a croon,
And gilds the sombre silence of
The dreaming afternoon.

It has a rich cadenza, then
A soft and sighing tone;
And then a stronger, firmer strain
That seems to sing alone,
But yet behind that firmer strain
The melody still bounds—
In very truth it forms for us
A concourse of sweet sounds.

Is it Beethoven, Wagner, Liszt,
Or Chopin, Bach, or Brahms?
It has the soothing influence
Of zephyrs through the palms.
Ah, yes! Now we remember it—
This tune that thrills the soul.
It is the long forgotten noise
Where they're unloading coal!

—W. D. NESBIT, in *Baltimore American*.

A Timely Cry.

A PROFESSIONAL musician writes in sternly practical terms to the editor of the *London Daily Mail*. Foreseeing a glut of music teachers, he had dissuaded his daughters from adopting music as a means of livelihood. Cookery seems, in his opinion, to be a branch of art that would better repay the industry of the fair sex. After mentioning the number of music schools, he concludes: "How many schools of cookery are there for the training of domestics or young ladies (who are looking forward to becoming wives) in the very necessary household duties?"

PITTSBURG MUSIC NOTES.

PITTSBURG, December 6, 1903.

JOSEPH GITTINGS has several very talented piano pupils. One little miss of eleven summers is remarkable already. This is Rebecca Davidson. Her repertory contains several Beethoven sonatas, also one of Mozart's. She plays from memory at a moment's call several Clementi and Czerny studies; pieces by Chopin, Rubinstein and others. She will be heard from in the musical world.

The Pittsburg Conservatory of Music has moved to its new building, Fifth avenue and Dithridge street, one of the most desirable locations in the city.

The faculty consists of:

Beveridge Webster, director. Miss Elizabeth Webster, assistant director.

Piano—Beveridge Webster, Miss Elizabeth Webster, Miss Martha Groff, Miss Rebecca M. Patterson, S. H. Leyshon, Miss Charlotte Pendleton, Miss Mary I. Johnston, Miss Belle Kunz, Miss Grace Walker, Miss Etta M. Bender and Morgan R. St. John.

Voice—Adriaan Freni and Miss Pearl Clapper.

Violin—Luigi von Kunitz and Miss Nellie Bender.

Organ—Walter E. Hall and Stephen H. Leyshon.

Harmony and counterpoint—Luigi von Kunitz and Miss Elizabeth J. Webster.

Normal classes—Mr. Webster.

Analytical classes—Miss Elizabeth J. Webster and Miss Mary Johnston.

Acoustics—Prof. Albert E. Frost, professor of physics, Western University of Pennsylvania.

Ensemble and orchestra—Luigi von Kunitz.

'Cello—Henri Merck.

Flute—Paul Henneberg.

Oboe—Alexandre Laurendeau.

Clarinet—Leon Medaer.

Bassoon—Adolph Leroux.

Trumpet and cornet—S. Finkelstein.

Piano and organ tuning—Leonard Peloubet.

GEORGE HAMLIN'S BOSTON RECITAL.

THE recital of Richard Strauss' songs by George Hamlin was anticipated by the musical people of Boston with pleasure, the recollection of the one last year giving promise of a delightful afternoon. That Mr. Hamlin repeated his success of last year may be seen from the notices of the critics, some extracts of which are given:

Mr. Hamlin sang with splendid virility and was a worthy interpreter of the composer's thoughts. He was more than a good singer; he proved himself a fine musician as well, for none but a thorough musician could so catch up all the subtleties of this modern lied writer.—Louis C. Elson, *Boston Advertiser*.

Thus he appears on the stage, a sincere and enthusiastic interpreter of Richard Strauss, and since he is a true and skilled interpreter, since he sings with the authority of knowledge as well as of conviction, his interpretation is at once accepted and his enthusiasm is contagious.

Nor is it the least brilliant feather in the cap of Strauss that he has drawn unto him such disciples.—Philip Hale, *Boston Journal*.

I had not heard Mr. Hamlin before. He is plainly a highly trained singer, with many technical virtues and a very few vices. But he is one of those rare singers who have brains as well as voices, who really know what they are singing and how to sing it.—W. F. Athorp, *Boston Transcript*.

What Strauss has done for the poet Mr. Hamlin has done for both; and no smaller, less perceptive or less responsive artist than he could render these songs with such truth, earnestness, delicacy and sympathy as he, who gives full value to sentiment, word and emphasis as well as to tone, phrase and musical proportion.—*Boston Herald*.

Miss Eleanor Scheib, of Chicago, was the accompanist, and it was a delight to hear such playing.

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CINCINNATI, December 6, 1908.

IT is seldom that lovers of the classic in ensemble music are offered such a treat as they were on Wednesday night in Sinten Hall by José Marien, violinist, and Dr. Nicholas J. Elsenheimer in the first faculty concert of the College of Music. Aside from its educational value the program offered strong contrasts—the Sonata in G major of Jean M. Leclair, who flourished in the middle of the eighteenth century, being placed with the César Franck Sonata in A major, who comes down to the present day, and Correlli's Theme and Variations, known as "Follies d'Espagne," being contrasted with the "Kreutzer Sonata," of Beethoven. The older compositions were interpreted with clearness of expression and poetic grace, and the ensemble was indeed a work of fine proportion and classic beauty. The Largo of the French sonata was given with simplicity and depth. In the broad intellectuality of César Franck, in his sustained development of mysticism, the two performers entered quite a different field, but the interpretation covered a thorough study of the composition and the reading revealed an appreciation of its beauties which it was a privilege to enjoy. Dr. Elsenheimer's ensemble playing was not only matured and scholarly—it was individualized and full of character. The contrasts which he held in the César Franck sonata, especially in the first movement, were admirable and he was obliged to bow his thanks to the applause of the audience several times. But it was the interpretation of the "Kreutzer Sonata" that pleased most of all. Its passionate contrasts of moods were remarkably expressed. The spirit of Beethoven breathed through every phrase and melody. It is in the thorough appreciation of musical values and in his simplicity of style and treatment that Dr. Elsenheimer excelled. Mr. Marien played with finish, nobility of tone and a great deal of temperament, proving in every respect a high type of musicianship.

A delightful concert was given Thursday night in the Auditorium by the Cincinnati Liederkrantz, under the direction of Louis Ehrgott. As the leading German singing society in the city it fully sustained its reputation. The voice divisions were well proportioned and balanced, and the tone volume was fresh and vigorous. The tenors were remarkable for their musical quality. The chorus numbers were Mohr's "The Creation Arises Triumphant"; three à capella selections by Saar, Rudolf-Wagner and Hoffmann-Meyder; Gageur's "The Crown in the Rhine"; two à capella selections of Seiffert and Wohlgemuth, and "Wach Auf," by Baldamus. The tenor solos were sung with taste and good expression by Wm. A. Beck. Mrs. Adolf Hahn played two violin solos with fine musicianship and temperament. They were the "Fantaisie Militaire," of Leonard, and a Reverie, by Viexemps. Mr. Ehrgott directed the chorus with his usual attention to artistic detail.

Matthias Oliver, violinist, recently made his professional debut in Louisville, Ky., where he played at the Philharmonic Orchestra concert. It was his first appearance since his return from London.

Mr. Oliver was graduated from the violin department of the conservatory under Mr. Tirindelli, in 1900.

Adolph Hahn, violinist, recently played at an ensemble concert in Greenwood Hall. The ensemble numbers were Goldmark's Suite for piano and violin and Rubinstein's Sonata for piano and violin. In both he reached the standard of artistic requirements. His solo, the "Parsifal Paraphrase," of Wagner-Wilhelmj, was played with musicianly grasp and temperament.

Philip Werthner, pianist, was the soloist of the Hahn Festival Orchestra on its recent successful tour. He was everywhere welcomed as a thorough musician and artist. In Dayton, Ohio, his old home, his reception by the audience developed into an enthusiasm that was after the manner of an ovation. The blind critic, J. S. van Cleve, wrote about him: "In the Schumann concerto Mr. Werthner showed a good and sure technic, a refined feeling for the short, choppy waves of emotion, the little vehement heart throbs of Schumann, and a just conception for the larger proportions of the work in hand. It was a real interpretation, and as such we welcome it."

A students' recital of exceptional interest was presented by David Davis on Thursday evening, December 4. The successful vocal method of Mr. Davis was much in evidence in the following program:

Blow, Blow, Ye Winter Wind.....	Sargent
W. J. Purser.	
Come, Ye Blessed (Holy City).....	Gaul
Eye Hath Not Seen (Holy City).....	Gaul
Miss Gussie Litzendorff.	
A Dream.....	Bartlett
He and She.....	Liddle
O Harp of My Land.....	Thomas
Make New Friends, but Keep the Old.....	Parry
Miss Myrtle Wagner.	
O Happy Day.....	Goetze
Rosemary.....	Bartlett
Howard Evans.	
Serenade.....	Neidlinger
A Leaf.....	Neidlinger
Serenade to Juanita.....	Joubert
Miss Alice Hagerty.	
O Divine Redeemer.....	Gounod
Miss Edith M. Witt.	
Recitative, Behold, the Day of the Lord Cometh.....	Parry
Air, But the Lord Will Remember His Children.....	Parry
John C. Hersh.	

Good music for the Ninth Street Baptist Church is assured by securing the services of Prof. James A. Robert, formerly professor at the Iowa State University, Vassar College and late principal of Cooper Female Academy, of Dayton, Ohio. He was recently elected to a professorship in biblical literature and the fine arts in Stetson University, but declined. Professor Robert has a degree from Yale University. He has been a musician from his childhood and a director of choruses and intimate friend of leading musicians, though he has kept shy of entering the musical profession. He was the intimate associate of Professor Ritter, the musical historian of the United States, close friend of Tourjée, and well and favorably known by John S. Dwight, editor, publisher and proprietor of *Dwight's Journal of Music*. Professor Robert has the great musical compositions of the world, masses, oratorios, symphonies, cantatas, church music, &c., at his finger ends. He plays the pipe organ and concert grand piano with power, delicacy and fullness of expression which few can approach.

Professor Robert began his work at the Ninth Street Baptist Church Saturday. A large chorus will speedily be wheeled into line and this busy centre of Christian evangelization and missionary enterprise will treat its

membership and visitors to the best sacred music in the world by its own young people and the organist and conductor named, who is a Baptist and the son of a distinguished Baptist preacher. Professor Robert has, however, other than musical matters in view in locating in our city—classes in the exposition of the fine arts, that is, the truly great paintings, great sculptures, great works in literature and architecture, and such elementary training as may be necessary to enable young people to enter profitably upon such advanced studies.

George Schneider presented his third educational piano recital yesterday afternoon in his studio at the Pike Building. A cultured audience was present, and the program, which was intelligently played, consisted of the Haydn Sonata in E flat major, Andantino and Variations by F. W. Rust; "Noveletten," by Reinhold, and Sonata, op. 37, of Tchaikowsky.

Schumann-Heink will be the soloist at the Symphony concerts, January 23 and 24.

Georg Krueger, of the Ohio Conservatory of Music, has returned from a recital tour of the South, where he played to cultured audiences in some of the most prominent educational institutions. His work was generally regarded as that of an exceptional artist.

Asa Howard Geeding, baritone, has just returned from a two weeks' tour of the State, singing at Springfield, Lima, Findlay, Marion, Delaware and other places with success. J. A. HOMAN.

Burrowes' Musical Kindergarten.

THE advantages to be derived from this method were the subject of a talk by Mrs. C. W. Greene, of Brooklyn, at the Riesberg studio last Wednesday afternoon. Much of the paraphernalia used was exhibited, and great interest in the method was shown. Many questions were asked, and Mrs. Greene's exhaustive knowledge and mastery of this practical manner of interesting children in music study were apparent to all. This method makes musicians, not mere machines, of children. It makes children familiar with good music, so they enjoy the "Soldiers' Chorus" or "Flower Song" from "Faust," Mendelssohn's "Wedding March," &c. It obliterates the dullness and drudgery associated with learning music, and substitutes a keen interest and warm enthusiasm. It makes music attractive, and delights parents. For the unhappiness of solitary practice it substitutes the gayety and competition of class companionship. It stimulates children to learn without the usual scolding and driving to the piano. It appeals to children through their sense of beauty.

No piano is needed at home for the first term.

Preceding the talk there was an hour of music by pupils of Mr. Riesberg, when compositions by Gobbaerts, Schaecker, and others were played by pupils of various ages. Percy Hemus lent further variety to the program by singing songs by Tosti and Lang.

Sarah King Peck.

AT the concert given at the Hotel Savoy November 10 Miss Peck was the soprano soloist, and her singing roused the audience to great enthusiasm. Miss Peck has a delightful voice of wonderful range, and she possesses a charm of manner equally delightful. Her group of English ballads brought forth much applause, and her singing throughout the evening was most artistic.

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THE MUSICAL COURIER EXTRA.

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GREATEST ADVERTISING MEDIUM FOR ALL MUSIC PUBLISHERS AND MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. ALSO SPECIALLY DEVOTED TO POPULAR MUSIC.

For Particulars apply to "Saturday Extra Department."

EMPEROR WILLIAM recently led the band at Hanover. It is now in order for President Roosevelt to direct the next concert of the New York Philharmonic Society. Certainly something strenuous is needed.

DANIEL FROHMAN emphatically denies the rumor published in a daily newspaper that he is to bring Patti to this country for a farewell tour next season. Madame Patti seems to be faring very well in England just at present.

THE RAGTIME SCOURGE.

A FEW seasons ago Louis Blumenberg, the violoncellist, returning from an extended concert tour, reported that he had observed the tremendous hold that ragtime had taken in the United States. The following paragraph appeared in THE MUSICAL COURIER of May 23, 1900:

Louis Blumenberg, the 'cello virtuoso, who has just returned from the Nevada concert tour, extending all over the country, reports to us that ragtime—a rag weed of music—has grown up everywhere in the Union and that its vicious influences are highly detrimental to the cause of good music. Ragtime, he says, is heard on every hotel piano, from the windows of private houses and in all the concert halls. It is the vulgar words to which it is set that make it so degrading. The lowest, basest passions of degenerate white and black are openly exploited to the accompaniment of this rhythm.

Mr. Blumenberg has recently been visiting several cities and reports that there is no abatement of this demoralizing taste. The worst feature about it is that ragtime music is found in the parlors of some of the richest and most influential houses. Young ladies who are studying music regale themselves and their friends with this ragtime weed.

What can be the outcome of this scourge when people who are considered refined will have such degrading music on the desks of their grand pianos? There is one way of killing off this bacillus, and that is for the first class sheet music dealers to refuse to handle it.

A CABLEGRAM from Berlin, dated December 6, states that a court had just awarded Fräulein Grete Meyer, of the Lessing Theatre, \$25 damages from Herr Strecker, a critic, who described her movements on the stage as being "as graceful as a hippopotamus." The judge

affirmed that the characterization of the actress as a hippopotamus was calculated to lower her in public esteem, adding that theatrical criticism must observe the tone usual with educated people. The defendant justified himself by quoting equally objectionable criticisms made by other Berlin reviewers, but which the actors allowed to pass without question.

If this continues, and it appears that it will, there will be no end to libel suits at the slightest suggestion. Wounded and lacerated feelings can be estimated as valued, according to circumstances, at any price from \$25 to \$15,000 or \$50,000. It is only a question of how the parties feel who render the verdict. As a matter of course, the newspaper man can also sue for wounded feelings, and his opportunities are about as good as those of others whose feelings are apt to be or are wounded. Let the good work go on; there is no limit.

THE music department of the Sun last Sunday published an item referring to the lighter class of opera, and states:

"Mr. Grau," said an operagoer of no mean knowledge of the good and great in music, "need not feel that the stage of the Metropolitan even during a season of grand opera would be debased by the presence of 'The Mikado' in the repertory of his company. The Gilbert and Sullivan operetta is a classic in its school, and the singers of the Royal Opera House in Berlin have already performed the work to the

delight of audiences that crowded the opera house whenever it was sung. Most of the noted German opera houses have recently revived the best of the operettas. 'Die Fledermaus' has long been in the repertory of the Imperial Opera House in Vienna, and other of the Strauss operettas have been produced there. Millöcker's 'The Beggar Student' has been sung in Leipsic, and in Dresden Offenbach's 'Les Contes d'Hofmann' was recently given. 'The Mikado' is as worthy a place in the work at the Metropolitan as any of these operas. Last year Mr. Grau announced Maillart's 'Les Dragons de Villars' as a possibility of his season. Certainly Sullivan's music would favorably stand comparison with this jejune composition."

Only recently the critic of the Sun attended a dinner given in honor of an American composer—a composer of American comic opera, and yet he mentions no American composer or American light opera in this list which he accepts without comment. What an unkind cut, indeed most unkind, particularly at this juncture. Is there no American comic opera worthy of a comparison with the above mentioned comic operas? That was one of the points raised by THE MUSICAL COURIER in the late contention. But for the Sun critic to indorse this paper indirectly must be viewed as the unkindest cut of all.

THE first two weeks of Grau opera have revealed no new virtues in that organization and have emphasized all the old vices. Mr. Grau is as industrious as ever, as sincere and as enthusiastic; but alack, as ever his singers are autocratic, overconfident and slipshod. They rule the Metropolitan Opera House with a rod of adamant. Nothing can disturb their monumental self complacency or lessen their superb conceit. With true Old World cunning they have discovered the vulnerable spot in Mr. Grau's managerial armor. He cannot protect himself against the malevolent laziness of his singers. Their principle is to get the most money for the least work. They practically refuse to rehearse. They regard a call for rehearsal as an impugment of their ability. "Rehearse the others, I know my part," said a principal. They all go on that basis. It is therefore easy to see what becomes of the rehearsal. And it is just as easy to see what becomes of a performance which has not been rehearsed. You can judge for yourself on any opera night at the Metropolitan.

We attended a "Tristan" rehearsal—or what was supposed to be one—several seasons ago at the Grau opera. Schalk was the conductor. He said to his men: "We will do the prelude, please." When they were finished Schalk looked about him and, seeing none of the principals, said: "We will do the prelude again, please." Another wait, and the prelude was done a third time. Then the blond giant, van Rooy, appeared. His trousers were turned up at the bottom and he carried an umbrella. "What, raining?" asked Schalk. "Ja wohl," answered van Rooy. The leader turned to the musicians. "You are dismissed, gentlemen," he said; "it is raining, no one will come." Schalk and van Rooy then went to Fleischmann's, drank coffee and said things.

At another "Tristan" rehearsal only the brothers de Reszké were present. Tristan, covered with an expensive sable lined overcoat, and King Marke, wearing an astrachan ulster and a heavy silk muffler, walked up and down the stage, arm in arm. They waited for half an hour. "Toujours le même" (always the same), said Edouard, and back they marched to the Gilsey House.

Of course, Manager Grau does his best to stop these travesties on rehearsals, but he is practically powerless. "Indisposed," or "must save myself for the performance," is the usual reply. And then, when Mr. Grau waxes angry and threatens, his cause is lost. The singers know how futile is his rage. What can he do without them? Get other

singers? Where? When? Besides, are there not contracts? If Mr. Grau grows rude—which it is presumed he never does—then the excitement of it all so upsets the prima donna that she becomes indisposed for a week and disconcerts all the manager's plans, and plays havoc with the treasury. What will you? A singer who is indisposed cannot sing. And thus the farce continues season after season. Men who are really striving for artistic ends—men like Grau, Hertz, Mancinelli and Flon—meet with nothing except rebuffs, for without the co-operation of the singers artistic unity and effectiveness of ensemble are impossible. In the small European opera houses from which these persons come they would not dare to stay away from rehearsal, they would not dare to face an audience in a performance which had not been thoroughly rehearsed. But here in New York, in a city that fondly imagines itself to be the world's musical metropolis, they act with impunity on the idea that anything is good enough for us, that any kind of performance will do, so long as it holds together and there are no interruptions. "They are nothing but white niggers," said Van Dyck of the New Yorkers one day at the Logerot restaurant.

The daily press of this city should understand these conditions. Instead of being unfriendly to Mr. Grau and treating the artists to pages of gratuitous praise, they should reverse the process, and, by revealing circumstances as they really are, help Mr. Grau and the public to obtain better performances of grand opera. If we spend more than \$1,000,000 on our opera, why should our performances be worse than they are at Bromberg, Germany, where less than \$10,000 is spent annually? These are a few of the reflections called forth by the first fortnight of opera at the Metropolitan. Protests of this kind have been made before, but without result. We know what they amount to: Vox, et præterea nihil—a voice, and nothing more.

THE senses are said to be the windows of the soul. A very pretty conceit, but a window ought to be like a door—we ought to be able to shut it as well as open it. When we are confronted in a picture gallery with 6 miles of "old masters" we close our eyes. When we

NO RESPITE FOR THE EAR.

pass Hunter's Point we hold our noses, but how can we protect our ears? The ear has no respite. Barrel organs, cries of "Extra!" hisses and whistles of automobiles, gongs of trolley cars, pianos, all attack the ear and are registered on the brain. Some things, sermons, political speeches and such like, go in at one ear and out the other, but music never does. Moved deeply by considering the present state of human misery, M. A. Seitz cries aloud for some invention that will enable us to protect ourselves when our comfort and peace of mind demand it.

Stop your ears, our friends advise. Rossini, when he went to the opera, always took in his waistcoat pocket two little rolls of soft cotton. The cotton was white when he had to arm himself against ordinary compositions, but when he had to face Wagner and the music of the future the poor fellow found that nothing but thick cotton of the blackest hue gave him any protection. Ulysses escaped the songs of the sirens by filling his ears with wax. But wax and cotton are mere make-shifts. In bygone days, in the times of barbaric invasions, of the feudal system, of the Holy Roman Empire, of the French Revolution, there were lots of people who trained themselves not to listen to reason or anything else; but we live in more enlightened times, we are restless and hysterical, and simple devices are of no avail. This is a scientific age, and we must look to scientists for relief. What a comfort it would be to shut out from our auditory nerves the chatter of women about bargain counters, or of "sports" about horses, or of brokers about

stocks—above all to shut out the piano playing of the young woman in the next flat!

M. Seitz says he lately received from Germany a little machine to be placed in the ear, but he declares it is inefficacious and injurious, as well as disfiguring, and he is still waiting for the "Washington of acoustic independence." What is wanted is something that will do for the ear what opticians do for the eye. They have glasses that enlarge and glasses that diminish. We want something that will produce similar results for the ear.

PERMANENT ORCHESTRA.

A TELEGRAM to the New York Times from Chicago, dated December 6, makes the following announcement, an announcement which will be a source of gratification to every musician in this country as well as every lover of the art:

The Chicago Orchestra is to have a home of its own. The John H. Whittemore property, 105 feet front by 171 feet deep, 165 to 168 Michigan avenue, just south of the Pullman Building, has been purchased for \$450,000 by D. H. Burnham, Arthur Orr, George E. Adams, W. T. Carrington, Frank O. Lowden, William L. Brown, A. A. Sprague, J. J. Glessner, Harold F. McCormick and Bryan Lathrop, acting for the Chicago Orchestra.

These men will appeal to public spirited citizens to provide sufficient money to cover the cost of this ground and of a suitable building for the use of the orchestra. It is proposed to have an auditorium capable of seating 2,500 persons.

Our Philadelphia correspondent also sends us the following information:

The Philadelphia Orchestra has applied for a perpetual charter under the laws of the State of Pennsylvania to enable it to become a bona fide corporation. Among those who signed the application or petition are: A. J. Cassatt, president of the Pennsylvania Railway; George F. Baer, president of the Philadelphia and Reading Railway; C. E. Van Rensselaer, Henry Whelen, Jr., John H. Converse, C. Herman Kuhn, George Burnham, Jr., Edward G. McCallen, Clement B. Newbold, James W. Pall, Jr., John H. Ingham and Dr. E. I. Keiffer, all of them among the most prominent people of the city of Philadelphia. The incorporation of the orchestra with a perpetual charter is the first of a number of steps which are about to be taken for the purpose of placing this body on a strong, powerful and secure basis for indefinite endurance. There has been a decision on the part of the people of Philadelphia to make music a feature of the social and intellectual and art life of the community, and for this purpose the organization has taken its first important step, as indicated by this perpetual charter.

This from our correspondent in Philadelphia is one of the most important items that has recently been published regarding orchestral or absolute music in the United States. The city of New York is the one place in which there is lacking this definite and necessary element in the spreading of music under proper auspices. There are several unfortunate instances connected with our musical life in this city, one of which is the personal relation of the music critics to the daily papers in business and other matters with the temporary orchestral bodies and concert giving institutions. It militates against the value of criticism, and it also necessarily prejudices the critics in their attitude toward the question of a permanent orchestra. For instance, the critic of the New York Tribune is the writer of the programs for the Philharmonic Society concerts, and, necessarily, that eliminates him as a neutral in criticism regarding this institution. The Philharmonic is not a permanent orchestra, but the critic of the Tribune, who is interested in the Philharmonic through the writing of its programs, naturally throws his influences in that direction, and cannot help doing so, and is probably perfectly conscientious in it. But this represents one of the peculiar influences of the city of New York that prevent the people from seeing in its proper light the necessity of the permanent orchestra, with its regular and continued rehearsals, and the abandonment on the part of its members of all functions except those connected with orchestral playing of classical

music. The critic of the New York Sun is a collaborator with the director of the Philharmonic Society in the opera which the latter is writing, and therefore he also becomes valueless in the question of criticism, so far as the Philharmonic concerts go. We cannot eliminate the person from the work the person does. These two critics necessarily must feel that a permanent orchestra would affect their relations to some extent, and they are undoubtedly doing the best they can to serve their purposes without endangering from their point of view the musical development of the city of New York.

At the same time we are suffering from this want of a permanent orchestra, and it cannot be prominent under its charter, because its members must make their living outside playing in orchestras, theatre orchestras, balls, parties, restaurants, dances, receptions, weddings, &c. Members of permanent orchestras are not allowed to do this, because it interferes with their bowing and with their work and with their rehearsals, &c. The critics of the Tribune and of the Sun cannot very well expose this condition of affairs, because it would militate directly against their ambitions, and, as stated above, they are conscientious in this; but they cannot get everyone to credit them, as this paper does, with that conscientiousness.

We need independent criticism in New York city. Singers and performers should not be criticised because they have relations with certain institutions in which the critics have no interests. The critic lectures in one college of music as the paid lecturer, and he should not therefore be used as the critic to criticise the performances of the pupils of another college of music where another critic lectures. All this makes musical criticism in the city of New York a great farce, and the people are therefore compelled to look to this paper, which is disinterested entirely and independent of all such schemes for straight and direct criticism, neutral and absolutely fearless in character.

Libel suits do not settle the question of criticism, nor do interests in institutions settle it. The latter phase militates very much against the permanent orchestra; but the day is coming when the people of New York will see the absolute necessity of such an institution. That movement in Brooklyn is now progressing, and it is to be hoped that it will crystallize before next season.

SOME years ago Secretary Windom decided that certain musical instrument players who were imported into the United States were artists, and hence could enter here without conflicting with the contract labor statute. Secretary Windom doubtless argued that there were musicians and artists, the former being laborers. We do not desire to argue the point at present. The word musician seems to be the cause for many misunderstandings. The English language is deficient in this respect. We call anyone whose occupation is dispensing music a musician.

The greatest pianist, violinist or violoncellist is a musician in the English language. The members of the best string quartet are called musicians. Orchestra players are called musicians. Street band players are called musicians. The organ grinder is called a musician. Some of the best people in this country who are not musical consider anybody who plays or sings on the same level with any ordinary musician. Our language needs remedying. We must coin words to create the distinctions and grades.

The Germans use the words "Musikant," "Musiker," "Tonkünstler." They make the distinction between street musician, orchestra musician and artist musician. And this is as it should be. Whenever our language produces new appellations for these different grades of musicians we will also improve the general knowledge on this subject.

The Critic's Opportunity.

The New York Show and the Provincial Critic.

SEVENTH PAPER.

“**W**HAT is this? Bach three times, and in Nashville!” Madame Sembrich is said to have thus voiced her surprise during her recent song recital in Nashville, when she was loudly called upon for a third delivery of Bach’s “Patron das Macht der Wind.”

Madame Sembrich is not the only one who has been surprised by evidences of an “atmosphere,” musical and literary, on what New York believes to be the frontier of culture, if not of civilization. In 1883, when Cappa took his life in his hand and ventured into the wilds of Kentucky for the purpose of doing missionary work at the Louisville exposition, the heaviest ammunition with which he was provided consisted of a few Strauss and Waldteufel waltzes, some marches of no great merit; the “Turkish Patrol,” for preference; “The Lost Chord” and a medley of national airs in which “Dixie” and “Yankee Doodle” played a prominent part.

The band had not given a half dozen concerts before its leader was called upon by a delegation of natives bearing a list of the musical compositions they wanted to hear, and they told Cappa, in their suave way, that they thought it a great pity that a band so good as his should waste its time with the sort of music he was playing. The list they brought him raked the whole field of classic music from Haydn to Wagner and probably was the most formidable request program ever presented to the leader of a band. When Cappa had pulled himself together he assured the delegation that he was in the habit of playing some of their selections, at least, in New York, but that it had not occurred to him to bring that kind of music so far West. He would send for the music if they thought the people would stand it. They thought the people would. It was sent for and the result was that the attendance, which had been decidedly thin, picked up at once and the concerts became an institution. So popular were they that the exhibitors entered a formal protest against them on the ground that they drew the whole attendance; that the people, instead of taking an interest in the exhibits, crowded into the concert hall, many of them standing patiently through the entire program, and the music, originally intended merely as a drawing card, in thus becoming “the head of the corner,” had defeated its purpose.

The New York theatrical and operatic manager frequently comes in for a surprise, not quite so pleasant as that of Cappa and Madame Sembrich, when he arrives in the provinces with a show that has been received with every mark of favor in New York, only to find it fall flat; or, worse still, to have it attacked with what he considers an unholy and inexcusable venom by the provincial critic. The recent concerted attack of the Chicago newspapers upon a performance that passed in New York for “light opera” and had a “long pull and a strong pull” on Broadway is a case in point. The comedy around which this production seems to have been written is probably the most inane and vapid that has ever been put before the public, even in New York. Anything more depressing than the “funny business” of the performance could hardly

be met with in the crudest efforts of an amateur company; yet those who attended the show during its sojourn in town will recall the roars of laughter that greeted its stale gags and its stupid byplay. This production, to the astonishment of the managers, would not go in Chicago, and there are other places where it will not go. There are remote, outlying districts, deprived of the opportunities for culture that abound in New York, where still linger traditions of a time when acting was an art; and to all such places as these it would be well for the Broadway “hit” to give a wide berth.

The labors of Theodore Thomas in Chicago have not been in vain. At all events, Mr. Grau, who is the pride and the hope of New York, does not appeal to Chicago, while the experience of the French Opera Company, which went there from New Orleans for the first time in 1898, was far different. In the case of the French company there was nothing in the way of press work done in advance. The manager did not speak English, and he was wholly ignorant of the American method of handling such matters. There was a mere handful at the Auditorium for the first performance; but not only the newspapers but the persons who were at the opera heralded the merits of the company the next day to such good purpose that the house was filled at the second performance, and from that on to the end of the engagement the company played to packed houses and roaring applause, the manager’s press work being done for him free of charge. If the performance given by the company on this occasion had borne the slightest resemblance to the sort of thing that has since been presented in New York under the name, “French Opera,” by an alleged New Orleans company, there would in all probability have been a large demand for decayed vegetables and eggs of uncertain age. Nothing short of a wire netting in front of the stage would have enabled the company to get through a performance.

The lamblike submission with which the worst things that can be concocted are received in New York does not prevail in the West. Plays that have been received in a spirit of thankfulness in New York have been known to turn the stomachs of Cincinnati and St. Louis, while Louisville is regarded as a veritable boneyard for much of the stuff that is ground out by the New York mills and indiscriminately praised by the critics who turn the mills. Chicago has her own sins to answer for, and they are neither few nor inconspicuous, but a servile submission to the dictates of what she is fond of calling the “effete East” is not among them. The critics of the Western metropolis have something to answer for, too; they would have more to answer for if they had more weight; but except on rare occasions they reach only a limited number of people. There is no time to read criticism in Chicago. What with standing in line to secure tickets and rushing for suburban trains the life of the average Chicagoan, at least so much of it as he can afford to give to “relaxation,” is pretty well taken up. In one respect Chicago labors under the same disadvantage as New York. The cultured class, though it undoubtedly exists there, is in the minority as it

is everywhere else; precisely as it is in New York, where it has about as much influence upon the trend of popular taste as it has upon municipal politics.

The bulk of the population in New York consists of a ponderous and inert, but malleable mass that is as clay in the hands of the potter. A protoplasmic element that in itself is nothing, but is rich in possibilities—for other people. The Creator, doubtless, has some design that is ultimately to be worked out by means of this class, but the design is not at present apparent to the unprophetic eye and in the meantime its chief office is to fatten the fakir in any field that he may choose for his operations from that of patent nostrums to the more imposing, as well as more profitable, graft of impresario at large. It would be difficult to find a town of any size in the United States, where there is not some refinement and culture; enough, at least, to astonish the New Yorker, to whom everything beyond Jersey City is a howling wilderness. The chief difference between New York and the provinces in this respect is that in the country those who have the money to spend for amusements are, generally speaking, those who know how to employ it to the best advantage, and are in the habit of demanding something like a full return for the outlay. They are good natured, but they know how to resent an imposition that is systematically practiced upon them from year to year. They have not lost their influence by reason of an overwhelming influx of alien population; they are still dominant and control the taste of the communities in which they live. This is especially the case in the communities described as “unprogressive.” Here the better class of people fill the theatres, buy the books and in many ways, but chiefly by means of their social functions, manage to set the seal of their approval on what pleases them, and to condemn tacitly, but very effectually, what does not please them.

The cultured class in New York, despite the advantage of far greater numbers than any provincial town can boast, is not a controlling element but a beleaguered remnant, caught in the mass and carried on by it; having about all it can do to keep its feet and its centre of gravity in the general onrush toward the trivial and the vicious. Certain concessions are made to it from time to time, in order that it may not be prodded to the point of rising in revolt; but the class which really controls the output of the so called arts is that class whose impressions are chaotic; whose likes and dislikes have no root in the individual, and who, for this reason, may be induced to pay for anything that is pressed upon the attention with sufficient noise and persistence.

This element was the supreme opportunity of the critic, but he does not appear to have accomplished much with it. The advertising agent, though he arose much later than the critic, has been beforehand. His grasp of the situation is nothing less than masterly. People are induced to read the latest novel, to go to the play, to hear the opera, just as they are induced to buy clothes of the latest fashion no matter how absurd the cut, as they buy a new cereal or a certain kind of biscuit that is urged upon them from every street corner, from every point of vantage between the Battery and the Bronx. They feel obliged to keep abreast of what is doing on the stage just as they feel obliged to keep in touch with the fashions. The one is no more a vital need, an individual craving, than the other. It is all a matter of collective tendency, of momentum.

It might make some difference to a man if he wore a coat in the fashion of another year, for this might exclude him from certain select circles; but it could not make the slightest difference to him at the end of the season if he had not seen any of the welter of stuff that moves across the boards of the theatres from November until May; but he goes to

see it just the same, and obligingly laughs or weeps as the occasion seems to him to demand, for he is nothing if not docile.

It is this class that the New York manager has been studying for years, and since he has been so well rewarded we are justified in assuming that he has studied it to some purpose; that he knows it and is well aware that there is no limit to its indulgence. His mistake is in assuming that it is the only sort of public that exists. It is this assumption that leaves him naked to his enemies when he sallies forth with his ragtime opera, his woozy drama pitched together overnight from the latest novel, or with an unrehearsed grand opera. It is no wonder that he is more or less bewildered by the reception he meets with beyond the borders of Greater New York, and that he is always more or less severely chastened in those old towns that lie along the Ohio and the Mississippi rivers. The people who dwell in these towns are a hard nut for the manager, cocksure and contemptuous with his tinsel play or opera and his emergency cast; for he is so little acquainted with the demands of these regions that he invariably puts on a third or fourth rate company when starting on the road, thus adding insult to injury. In the meantime the swagger of his press agent molts no feather. He is so accustomed to having people do as they are told that he cannot imagine a region where the people have opinions of their own. Why should the *Wilkes-Barre Record* declare that the New York orchestra cannot compare in the "finer essentials" with the Philadelphia organization, and that Herr Spanuth cannot play the Liszt Concerto? Why should some hastily concocted play with a Southern motive, that has been loudly praised for its "local color" by the New York papers, rush upon disaster the moment it crosses the Ohio? He does not know, the press agent does not know, the New York critic does not know. Like the legendary puppy in the express office they have "chawed the tag."

And yet Nashville applauded Bach. There is nothing strange in this when we recall a few salient facts that appear never to have penetrated into New York, or are, at all events, not active in determining the policy of the managers. Nashville is within hailing distance of New Orleans, Louisville, St. Louis, Cincinnati; it is even near enough to Chicago to be drawn thither by anything that is sufficiently attractive; so that in going to any of these places Mr. Grau could draw on the whole South if he had an organization that was in every respect up to the mark. This section contains a certain number of people who are sufficiently wealthy to go to those good things that cannot or will not come to them. They are a gay, pleasure loving people, and, in spite of the popular belief to the contrary, they are by no means lacking in enterprise. It is no uncommon thing for a party from this section to ride 100, 200 or even 300 miles to attend an opera or a play, and at least one Kentuckian is known to have ridden 200 miles to hear a piano recital that consisted wholly of Beethoven numbers, incredible as this may appear to some of the New York critics, who think that a whole program of Beethoven is more than the most advanced culture can stand.

When Cincinnati first began to take on responsibility as a musical centre the whole South and the Middle West flocked to her May music festivals, her opera festival and her dramatic festival. As for the blue grass region it was for the time being a suburb of the town, where a good thing was to be seen or heard, and Madame Sembrich had no reason to be surprised at her reception among the Tennesseans, for it is very probable that many of them who applauded her "Patron des Macht der Wind"

had made her acquaintance twenty years ago at the Cincinnati Festival, and had been singing her praises ever since; so that when she came into their midst she might have dispensed with a press agent and would still have drawn her crowd.

These people do not lack temperament, and one great advantage in singing before them is that they have never been supplied with music to the point of satiety. Music is a real need with them, and they are ready to welcome anything that is good, anything that is worth the price of admission. Their taste is catholic, for they have never been addicted to fads. Though they patronized the French opera in New Orleans whenever that was possible, they received Wagner from the first with open arms. Though they are pardonably fond of the homely ballads that enshrine the sentiment of an earlier day, their taste in music, as well as in literature, is very decidedly in the direction of the classic. The ragtime sort of thing does not appeal to them, because it is not a real thing but a watery imitation of something that they are perfectly familiar with and have been for years; of something that they can hear when they want to hear it without paying for it.

These things are not surprising when we remember that this region was for years the habitat of a wealthy class, many of whom were educated abroad, either in France or England or Germany; who had made the tour of the Continent before returning to America, and therefore knew what the capitals of Europe had to offer in the way of music, as well as in the way of the fine arts. New Orleans was the first town to deserve the name of a musical centre in America. It had from the beginning of its career as an opera town what New York had never had and never can have under the present dispensation—an organization for the interpretation of opera in the language habitually spoken by a large part of the inhabitants of that region and intelligible to all.

If it be urged that this music was not of the highest order, it may be said that the taste which supported it was a matter of inheritance, and therefore genuine, that the music was the best of its kind, and it was always well given. It was, too, the only sort available. It is not possible to believe that the inhabitants of New Orleans would either now or at any time be willing to sit out one of the polyglot performances that are given at the Metropolitan, in which Italian opera is sung by Germans, German opera by Italians and French opera by both, in which every accent from the English Channel to the Bosphorus is represented.

Before the railroads brought the outlying districts to the doors of the larger towns the rivers were the highways of culture and of pleasure as well as of traffic. The towns on either bank of these rivers, lying along the most direct route from New York to New Orleans, had the benefit of everything that passed between the two points. They heard the best actors and singers of that time, both domestic and foreign. In the days before acting became a lost art all the larger towns had good stock companies, and had ample opportunities for studying the drama under the most favorable conditions. The people read a great deal, too, not the American literature that was then in its experimental stage but the classics, Greek, Latin and English. They read Goldsmith and Sheridan today on the Texan frontier, and in more than one town in that State may be found an amateur dramatic company whose members show more versatility than the average professional actor of New York, though this cannot be considered inordinate praise.

In nearly every town of any size throughout the South and West there is at least one musical society that is working in the interest of music of the better class, and it is to the results of these small but earnest beginnings that the country will doubtless finally owe the development of its musical taste.

It may never be a unified taste, for the people are too diverse, almost every State having produced its own peculiar type; but it will be a catholic taste and wholly secure from the assaults of a one sided, one ideaed criticism.

When Nordica sang in Atlanta she packed the opera house, special trains bringing people from all directions to hear her. When Mr. Damrosch took his opera company South he was greeted by empty seats in spite of the industrious press work that went on for weeks before he arrived. When Mr. Damrosch returned to New York and got himself interviewed copiously in the Eastern press his invariable complaint was that it was of no use to take expensive stars to that locality. The people, he complained, had no conception of the cost of such an organization. He might have gone further and declared that they did not care a fig for the cost of the organization. They were concerned only with what it was able to do. And they did not know what it could do. It was true that every effort had been made to enlighten them in the usual way. The company had been well advertised and the views of the New York critics upon the organization had been freely quoted; but as the people knew these devices of old, and as they did not know either Mr. Damrosch or his singers personally, they stayed away. It is in New York alone that a singer is rated by the salary he gets. In any other part of the country he must stand or fall on what he can do, and there must be some other way of establishing his claim to be heard besides quoting the opinions of New York critics. It had been proven again and again that their uncorroborated statements have no weight whatever. One thing is certain: A word of praise from some resident of Atlanta who had heard the organization and could speak from personal observation would have been worth more than forty columns of advance press notices.

Should the operatic manager ever come to see the error of his ways and mend them he would draw as well in the provinces as in New York, but there is no likelihood of his mending his ways so long as everything he does is praised by the local critics. His only chance to see himself as others see him is when he ventures outside of New York, and he does not take kindly to the chastening quill of the provincial critic. It is in the outlying districts that the older traditions with regard to music and the drama prevail, and the people there do not care in the least for being considered old fashioned and unprogressive by New York. The statement is freely made everywhere that nothing is too bad to go in New York and nothing too good to be condemned, and if the New York critic is fond of proclaiming the fact that the decisions of Europe have no effect upon the decisions of the Sacred College of Manhattan, the provincial critic, as the clippings from the country press abundantly prove, is not a whit less independent.

The truth is that the New York critics stand alone; their views are very seldom endorsed anywhere else in the country. Singers and pianists whom they have condemned in the most unqualified manner go to other towns like Boston and Philadelphia where both the critics and the public are quite as well qualified to judge as in New York, and are well received. It is a matter of history that the daily press of New York was a unit against Paderewski when he first played in New York, yet a few weeks later he packed Central Music Hall in Chicago, and no pianist who ever came to this country has laid such a spell upon it.

The New York critics stand alone, and they stand alone because they are more provincial than the provinces. They are narrow and perverse where

they are not indulging in offensive personalities, and they have no dignity. Instead of being free to treat whatever comes on its merits in a broad and liberal spirit, they are attached to this or that interest and hampered by a thousand considerations that should not weigh with a self respecting writer.

THE influence of Germany on the world forms the text of several essays lately published in France, and its influence on music naturally has not been overlooked. M. de Solenière attributes the Wagnerian conception of the music drama to the

FRENCH OPINION ON GERMAN MUSIC.

monotony, inflexibility and want of nuance in the German language. He contends that "except in the lied the German language has no means of expressing poetic ideas, hence music, the symphony, is the natural poetry of German thought." Further he says: "Music is the most sublime and grand work of the nation, and proves once more that the fairest flowers do not care in what soil they grow, and that even nations without taste or beauty the irony of nature compensates by bestowing on them the supreme intangibility of eternal symphonies." The lied the French critic describes as incomparable, and its general character, becoming in the hands of Schubert, Schumann, Brahms and others real music drama, reflects the calm life of a people of little personal initiative, and cherishing only collective ambitions in peaceful dreams. "But alas!" he exclaims, "nowadays Germany does not dream; she manufactures, and when the merchant is born the musician dies! Not only does she manufacture but she is a conquering nation, and victory is worse than defeat for art! When Napoleon was lord of Europe Germany had her Goethe and Schiller, and later Uhland and Koerner and Weber and Schubert, expressing the sentimental aspirations of the conquered, but now she is only aspiring to do business."

Will this be followed by a period of decadence? M. de Solenière thinks not, the music of the future will be always more or less German, for "Germany possesses Bach (by himself above all music), Beethoven (the greatest of mortals), Brahms (whom the future will place next to Beethoven), and Richard Wagner, who universalized music. Wagner," he continues, "does not represent any German characteristic, the Wagnerian movement is a tendency essentially French, and Wagner has had much greater influence, has caused more trouble to the French than to the German school," and the work of the younger school shows his influence plainly.

The *Mercure de France*, afflicted with the same anxiety about German influence, and excited by a late speech of the Emperor William, in which he claimed for German intellect the supremacy of the world, sent inquiries to a great number of distinguished authorities as to their views on the subject. The inquiries were divided into seven groups, the sixth being "music." Many answers have been received, and are now in course of publication in the pages of *Le Mercure*. Madame Adam, the well known editor and writer, says: "Germany had a recognized superiority in the art of music. Its poverty today is almost complete in dramatic and symphonic work. She has Richard Strauss, an interesting musician, all the rest are mediocrities." M. Henry Gauthier Villars opines that German influence in music is declining, and Vincent d'Indy and Fauré owe nothing to it. M. Jules Lemaitre, of the Academy, is brief, so brief as to be disappointing. "The influence of German literature is null and deservedly so. The influence of German philosophy I am ignorant of. Remains music —" There at the very point he breaks off!

M. Camille Monclair is more diffuse about music: "France is disengaged from Wagnerism and all his theories of the union of the arts in the theatre. Wagner's polyphonic principles are more and more

considered as separable from his symphonic conceptions. The enormous influence of César Franck has counterbalanced that of Wagner in bringing back to the sonata and the symphony musicians hypnotized by the lyric drama. 'Louise' and 'Pelléas et Melisande' are no longer under the yoke."

Listen now to M. Josephine Peladan, the Sar, ex-high priest, or prophet or archimage of some sort of an esoteric religion: "You ask me what I think of German influence? I know only one influence—Wagnerian, beneficent, enlarging. Without Wagner, Germany would have no æsthetic prestige."

"At the beginning of the century there was the second 'Faust,' at the end 'Parsifal.' These two things are immense, unique, capable of influencing a whole civilization. Beyond these I see nothing extraordinary, and everywhere Private Fafner, Professor Beckmesser and King Alberich." Thou hast a pretty wit, Sar Peladan; Private Fafner is a good hearted sort of a fellow, addicted to singing

Nun ade herzlichste Mutter,
Hast du mich mit Schmerz geb oren
Für soldaten auserkoren
Ach, du bitteres Herzeleid!

Lombroso is disappointing. He writes: "Perhaps at present England has a greater number of philosophers and scientific geniuses than Germany, and North America begins already to supplant the English." This is very complimentary on the part of the great authority on degeneracy; so is M. Vielé-Griffin's opinion that German commercial development is the product of "Americanized Germans formed by transatlantic methods." M. Maindron warns his countrymen against "feminism under all its American forms," and draws a nice distinction between the Germans and the Saxons; the Saxons are the same on the banks of the Thames or on the Spree (he might have added the Alleghany or the Bronx). "The Saxon race, with its enterprises, its Bible peddling adventurers, the practical saints who founded the United States, profoundly affected Franco-Germanic civilization." Unfortunately many of the correspondents of *Le Mercure* are mixed up about Latin and German culture and German and Saxon, and still more unfortunately forget almost entirely poor Frau Musika.

Most remarkable throughout is the importance assigned to Nietzsche, although, or perhaps because, he says "I do not believe in French culture" in one page and in the next "there is too much beer in the German intellect." M. de Bouheliér calls him "the greatest intellect that Germany has known since Wagner." The neatest reply sent in to the magazine is that of M. de Vogue, of the Academy: "Courtesy has made a law of never contradicting people, Germans or French, about the good opinion they have of themselves. Permit me to abide by this law."

ENGLISH and American writers on musical topics seem to have inspired the word "virtuoso" with a new meaning, and one at variance with its original properties. Nowadays we are made to think of a virtuoso as an instrumentalist who

WHAT IS

A VIRTUOSO?

lays more stress on brilliancy of performance than on intellectual or poetical interpretation. There is no reason why the term—even in its present limited sense—should be restricted to players on instruments. Are there no singers that could be called virtuosos, no conductors, no composers? In Germany the word virtuoso has a generic meaning. Anybody who plays piano at concerts is a klavier-virtuose, and so also are violinists, cellists, flutists and players on all other instruments. A few interesting paragraphs by a London musical writer are appended on the subject of the arbitrary misuse of a word once con-

sidered a compliment and now frequently employed as a term of reproach:

There is no doubt that formerly the words virtuoso and virtuosity had a more worthy meaning than now, and that if the present tendency to gymnastic performances continues they will cease to have any honorable signification whatsoever. It is rather curious and interesting to examine the etymological history of the word virtuoso. Sir George Grove some twenty years ago defined it as indicating a player who excels in the technical part of his art. Its meaning was already degenerating, for he speaks somewhat contemptuously of virtuosity, mentioning certain distinguished musicians who never paraded this quality. He says significantly enough that it would be invidious to point out those who did. Virtuoso seems to have had a higher and broader meaning for the Italians than for us. Some 200 years ago glorious John Dryden said virtuoso the Italians call a man who loves the noble arts and is a critic of them. This certainly is a very wide signification, embracing as it does the whole artistic world. But it is strange to find that the ultimate derivation of this much abused word is the Latin virtus, which had a still larger and nobler meaning than the Italian derivative. Virtus meant with the Romans the sum of all the corporeal or mental excellencies of man; in fact, the best characteristics appertaining to a vir or hero. This little excursion into the domain of etymology shows that the offshoots of words of honorable meaning, such as virtus, undergo, like noble families, various vicissitudes. Some rise, others fall, like the poor word which heads this article.

Some potent paragraphs might be written, too, about the decline in this country of the word artist. We should find a new designation, equivalent to the sense in which the Germans use the expression *künstler*. Practically speaking, here everybody is an artist. Your barber is an "artist," and so is a black face comedian, a polisher of boots, a man who turns a double salto mortal, a cook who prepares a particularly succulent dish of broiled mushrooms, a tailor who cuts a smart garment and a pugilist who can find the right spot. We are a country of "artists."

ONE of the most significant signs of today is the position occupied by young men in the world's affairs. Nowhere is this more apparent than in the realm of music. On every side we have young players, young leaders, young composers, young singers, all holding places that would not have been open to them as lately as a generation or so ago. America has led the

YOUTH IN MUSIC.

world in this movement; here we have established the triumphant doctrine of youth. The head of our nation is a young man, and in every State of this Union can be found men far below middle age who play leading roles in our country's government. Youth is no longer a bar to achievement or to high office. Burke's famous defense is no longer necessary. Was it not he who, on being alluded to by a parliamentary opponent as "a very young man," prefaced his reply by saying: "Youth is a crime that I can neither palliate nor deny?"

Recently in New York we saw the novel spectacle of one young man leading a Beethoven symphony, then accompanying another young man who played a Beethoven piano concerto, and finally, at this same concert, a young woman played a Rubinstein concerto for 'cello. Our pianists of the last few years included Gabrilowitch, Hambourg, Harold Bauer, Dohnanyi and Hofmann—all under thirty. Of violinists we have had Kubelik, Kreisler, Kocian, Maud MacCarthy, Rivarde, Marteau, Petschnikoff, Burmester, and Hubermann; the 'cellists were represented by Gérardy, Elsa Ruegger and Leo Stern; and in opera successes have been won by Suzanne Adams, Carrie Bridewell, Susan Strong, Louise Homer, Fritz Scheff and others too numerous for the space of this partial list. In Europe the young men and women are everywhere carrying the day. In Berlin the most promising pianist is Arthur Schnabel, barely twenty years old. In Vienna Leschetizky pins his faith to Paula Szalit, a marvelous player, scarce turned sixteen. In Paris Jacques Thibaud, twenty-two years

old, is the hero of the violin. He has created a furor in nearly every Continental capital. Arthur Hartmann, twenty-one years old, a Hungarian, is stirring up Southern Europe with his extraordinary violin playing. And are not many prominent composers of today young men? Strauss, Schillings, Thuille, Hausegger, Arensky, Rachmaninoff and others? And the great leaders, Dr. Muck, Weingartner, Richard Strauss and Mahler. All that the world of today requires is ability. Our educational systems and our mode of life help to bring such ability to earlier fruition than formerly, and thus the changed conditions are logical results of evolution. Young man, set to, for this is essentially your epoch.

Richard C. Kay in Watertown.

RICHARD C. KAY made a fine success in this city recently, appearing in a musicale with Mme. Caroline Gardner Clark. The Watertown *Daily Times* said:

The desire to hear the boy violinist, Richard C. Kay, was very great and those who heard were not disappointed. Although possessed of wonderful talent he is not spoiled. * * *

In his first number, Ballade and Polonaise of Vieuxtemps, he was slightly nervous, but the nervousness soon wore off, so it had entirely disappeared in the Polonaise, which closed most brilliantly. Although enthusiastically recalled, he very properly, considering the great amount of work before him, declined. After his next number, however, Tartini's "Devil's Trill," with its quaint melody, dainty runs and trills, and finally the interpolated Leonard Cadenza marvelously well played, his audience positively demanded a recall, and he responded with Massart's fine arrangement of the beautiful "Paroles de Cœur," by Radeaux.

He was again successful in music of the modern French school, as shown in the Saint-Saëns "Havanaise," with its delicate phrasing and rather difficult rhythm. Again recalled, he played Beethoven's well known Romance in F, which is so like Mozart that it might have been written by the earlier master. The boy's last number, Salo's Concerto in F, was magnificently played, the lovely Romanza and bewildering allegro con fiasco demanding especial mention. His final encore was Ysaë's "Saintin Passe," which the writer has never heard anyone play save the composer himself.

Wonderful boy! Possessing a musical temperament, absolutely accurate intonation, superb phrasing, excellent training, he is a fine artist now; what will he be two or three years hence?

Charles E. Davis's Cantata.

CHARLES E. DAVIS, the baritone, conductor and composer, has in press a new cantata, "The New Jerusalem," the text of which is from the Book of Revelations, in four parts, each part complete in itself. It is said to be a fine work, written in practical style, not difficult, well within the reach and range of most choirs.

Dr. Carl Duft took especial interest in the work, and to him it is dedicated. J. Harry Wheeler wrote Mr. Davis as follows:

MY DEAR FRIEND DAVIS—I write to congratulate you upon your grand composition. I was delighted with it. In the first place it is finely written, it is a scholarly work, and the music is fitted to express the words in a remarkable degree. This last is a splendid feature of the cantata, in which so many fail. It is written for the voices, is singable, and is a practical composition. It is an enjoyable work, and both soloists and choir will be fascinated with it. It will be a success, and is a needed work. You are at high water mark in this. It will be effective in church or concert. I notice its very melodic character, and the grand, solid choruses, the effective male and female choruses, and there is nothing commonplace about the music. It is fresh, invigorating and uplifting, full of sublimity and pathos. You were inspired.

Lewis W. Armstrong

LEWIS W. ARMSTRONG sang at a social affair, under the auspices of St. Christopher Chapter, Mount Morris Park West, Thursday evening, making a distinct hit with Bohm's "Still wie die Nacht" and the "Dio Possente," from "Faust." His pupil, Edith Gambrill, soprano, gave a recital at the residence of Dr. Ewing on Fifty-eighth street, before a very select audience, and was received with most flattering testimonials of appreciation.

With Organist Schleider, of Mount Morris Baptist Church, where Mr. Armstrong is musical director, he will collaborate on Friday of this week in a musicale at the home of Mrs. Frank Littlefield, chairman of the board of directors of the Harlem Philharmonic Society. Mr. Armstrong will sing a group of folk songs, prefacing the singing with some introductory remarks. Mr. Armstrong is to sing at Roseville Presbyterian Church soon.

Marie Seymour Bissell.

MISS MARIE SEYMOUR BISSELL has as usual a very large class of vocal pupils this season, her time being well filled. Later she will give some informal musicales.

A NEW SOPRANO.

MANY New Yorkers will remember Cecilia Niles, who sang with the Duss Band last summer. Her success led to a three weeks' tour, just finished, with Bayne's Sixty-ninth Regiment band, in which she was the vocal soloist, visiting such cities as Auburn, Worcester, Binghamton, Utica, Providence, Meriden, Lowell and Schenectady. She was everywhere received with unanimous praise, and this is small wonder, for she has a powerful dramatic soprano voice and handsome stage appearance. When it is said, too, that during a portion of the trip she suffered with sore throat, the praise heaped on her means still more. She was to have sung at the Duss farewell concerts in the Madison Square Garden and Metropolitan Opera House, but was prevented by a cold. Her next metropolitan ap-



CECILIA NILES.

pearance will be with the Apollo Club, at the Waldorf-Astoria Hotel, December 16.

Herewith are a few of the many flattering notices following her tour with the Sixty-ninth Regiment band:

Cecilia Niles was the soprano soloist, and her sweet and powerful voice and dramatic performance maintained the encoring until the end.—Auburn Daily Advertiser.

Miss Cecilia Niles, the soprano, was compelled to sing three times last evening. She is the best soloist that has accompanied a band to Auburn in recent years, her soprano being full and clear, and her singing being minus affectation.—Auburn Bulletin.

Miss Niles scored a distinct success. She has a fine soprano voice of excellent quality and great range. At the afternoon concert she sang the Bach-Gounod "Ave Maria" in a faultless manner, and in the evening was heard in the "Inflammatus," from Rossini's "Stabat Mater." At both concerts she was obliged to respond to encores.—Worcester Telegram.

Miss Niles has a voice of great volume and fine tone, under excellent control, and she had to respond to encores. A further appreciation from Binghamton friends came in the evening in the form of flowers.—Binghamton Republican.

Miss Niles, the soprano, has a magnificent voice as well as a handsome presence, and was a favorite from the first. She possesses volume, range and sweetness, her voice is of bell-like clearness, and she appears to have all the requisite for a successful operatic singer. Here solo in the afternoon was "Ave Maria," with above obligato, and in response to an encore she sang "O'Donnell Abou."—Utica Press.

Miss Cecilia Niles, the soprano, was a newcomer to Lowell, but she will be a favorite hereafter. By request the program number was changed and she sang the "Inflammatus," from Rossini's "Stabat Mater," instead of the Bach-Gounod "Ave Maria." No listener would suspect the fact that Miss Niles was suffering from a quinsy sore throat. She sang the difficult piece brilliantly, with a powerful, well trained and sweet voice and distinct enunciation, and gave a most dramatic delivery of the strongest part of Rossini's work. Responding to a hearty and genuine recall she sang "O'Donnell Abou" equally well. The audience would gladly have heard Miss Niles again.—Exchange.

Miss Niles, who sang the "Inflammatus," from "Stabat Mater," is an artist among soprano soloists, and the appreciation of her sing-

ing last evening was attested by the hearty encores she received.—Meriden Record.

Miss Cecilia Niles, possessing a strong, clear soprano voice, sang the "Inflammatus," from Rossini's "Stabat Mater." She sang it well.—Binghamton Herald.

Miss Niles possesses a voice of remarkable sweetness and purity, an exceptional range and a thoroughly artistic conception. She rendered Bach-Gounod's "Ave Maria" and "Inflammatus," from "Stabat Mater," giving to both the finish of the cultured singer.—Schenectady Gazette.

Miss Cecilia Niles, a young dramatic soprano, gave a very artistic rendering of the Bach-Gounod "Ave Maria."—Providence Journal.

GERMAN CONSERVATORY CONCERT.

A FACULTY concert of the New York German Conservatory of Music at Mendelssohn Hall last Friday evening was enjoyed by an audience which filled every seat, serving again to bring public attention to this school and the new directors, Carl Hein and August Fraemcke. Mr. Von began the evening with a double number for organ, playing the slow movement last, and was followed by young Mr. Gutman, who played the Chopin Polonaise in E flat. Marie Maurer showed a beautiful voice and lower tones of power (a G flat) in Meyerbeer's "Oh, My Son." A violinist with superabundance of temperament but no control, Felix Vandergucht, played Vieuxtemps' Ballade and Polonaise brilliantly, and as encore the Chopin Nocturne in E flat. Adolf Dahm-Petersen sang Stuart's "The Bandolero" with fine swing, making it dramatic and telling; he possesses fine stage presence and ease of manner. For encore he sang Fisher's "I Wait For Thee" with much feeling. S. Reid Spencer, timid of appearance, yet possessed of a pretty touch, played Seeling's "Lorelei," and Mme. Ida Klein followed with an aria from "The Daughter of the Regiment," which she sang with excellent style.

At 10 o'clock cellist Griener began the Davidoff Concerto in A minor, finishing in half an hour, ably accompanied by Mrs. Griener. He was followed by de Artega, who plunged into Chopin's Allegro de Concert with 8 o'clock vigor, whereas it was 10:30 p. m. Tired as the audience was, Hjalmar von Dameck nevertheless won attention by his musicianly playing of a brace of violin pieces, so that he too had to contribute an encore—the Godard Berceuse. He is a solid and satisfying player, from whom many others could learn repose and solidity of tone. B. Russell, Thockmorton recited Bell's "The Uncle," and the evening of too much music came to an end with the celebrated quartet from "Rigoletto," sung by Mme. Klein, Marie Maurer, Adolf Silbernagel and A. Dahm-Petersen.

The first pupils' concert will be given in January, and the examination for the free scholarships, piano, violin, and voice, will take place January 3.

Jacoby in Minnesota.

A PPENDED are additional criticisms on Mrs. Josephine Jacoby's appearances in the Northwest:

A fiery temperament, luscious contralto voice, and a personality suggestive of the Oriental have made Mrs. Jacoby the most famous Delilah in America. Her scale of temperament is broad and her art finished, enabling her to reach heights of lyrical expression and sound depths of elemental passion. Both Mrs. Jacoby and Mr. Hamlin were enthusiastically received, and the love duet in the second act was in part repeated. "My Heart at Thy Dear Voice," the most popular gem of the whole work, doubly charming in this, its original surroundings and setting, was beautifully sung by Mrs. Jacoby, ably assisted by Mr. Hamlin, in the duet finale, which was encored.—St. Paul Dispatch, November 12.

Mrs. Jacoby as Delilah contributed largely to the success of the evening. Mrs. Jacoby is of a finely balanced and artistic temperament and endowed with a powerful voice of great range. The lower notes are particularly of a true contralto quality, both powerful and mellow and always artistically produced. A good vocal elocutionist, Mrs. Jacoby possesses true dramatic instinct and rendered Delilah's complex part with great intelligence and excellent phrasing throughout.—The Progress, Minneapolis, November 15.

Gabrilowitsch's Movements.

DANIEL FROHMAN announces that before Gabrilowitsch starts on his tour to the West and the Pacific Coast early in January he will have played at thirty of the concerts for which he was engaged. While in the West he will appear at twenty recitals, not returning until February 20, when he plays with the Cincinnati Orchestra, and he will be in that section until March 1. He is booked for recitals and concerts through March, including the Boston Symphony Orchestra appearances, March 27 and 28, in Boston, the tour not closing until some time in April, making in all from seventy-five to a hundred concerts.

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MUSIC IN CANADA.

MONTREAL, DECEMBER 6, 1902.

A SUCCESS similar to those of Gabrilowitsch and Pugno was achieved by Mlle. Zélie de Lussan, who gave a song recital in the Windsor Hall on Wednesday evening last. She was assisted by Mlle. Flavie van den Hende, violoncellist, and Angelo Fronani, pianist. The program was made up of popular ballads. Every song aroused applause, and she was compelled to give several encores. Mlle. van den Hende's success was likewise a gratifying one. Her selections comprised the "Romance," by Davidoff; "Dance Espagnola" and "Papillon," by Popper, and the Air on the G String, by Bach, which she executed with flawlessness of intonation and musical conception. She draws a healthy musical tone from her instrument and has absolute command of it. Mr. Fronani played the "Wedding Journey," by Grieg. His Excellency Lord Minto, the Governor General of Canada, and Lady Minto were present, and the audience was the largest and most fashionable one that has gathered in the hall this season.

On the following Thursday evening Edward A. MacDowell, the well known composer and pianist, gave a piano recital in the Art Gallery, under the auspices of the Women's Musical Club. The Art Gallery seems for the last few seasons to be a fashionable spot for the upper four hundred, while musically speaking it is by no means adequate for a piano recital. The last pianist I heard there was absolutely handicapped by the acoustics, and he had no success whatever. When the society was organized several years ago, it was supposed to be for the sake of bringing on great artists and giving the music loving public a chance to hear them at a very reasonable rate, and instead of bringing Mr. MacDowell to a concert hall, as there are no less than four with excellent acoustic properties, the entertainment was given at a place that has only a limited number of seats.

The second symphony concert took place yesterday. The program included Mendelssohn's Overture, "Fingal's Cave"; two movements from Beethoven's Fourth Symphony; the "Cavatina," from the "Barber of Seville"; two orchestral selections from Massenet's "La Vierge"; two songs by Chaminade and Caldara, and some orchestral selections from "Aida." Miss Enid Martin, mezzo soprano, was the soloist. Mr. Goulet increased his band since the last concert with about ten members, and the result was a most satisfying one. The band played with more precision and more accuracy than it did at the last concert. The reading of the two movements from Beethoven was most commendable. The selections by Massenet pleased the audience immensely, and a repetition was demanded. Miss Martin has a mezzo soprano voice fairly well trained. She, however, sang with pleasing effect and had to give an encore. The audience, which was composed mostly of the fair sex, was enthusiastic. The next concert, which will be the fiftieth, will take place on the 19th inst.

The opera company which gave a month's season of Grand Opera at Sohmer Park, will try its luck at the Monument Nationale, beginning on Monday evening next with "Il Trovatore." Mr. Goulet will be the conductor. "La Vierge," an oratorio by Massenet, will be produced at the Monument Nationale shortly with local soloists, under the baton of Mr. Goulet. The first concert by the pupils of the Montreal Conservatory of Music will take place next month.

HARRY B. COHN.

DUDLEY BUCK, JR.'S, MUSICALE.

IN spite of the stormy weather last Sunday the handsome Carnegie Hall studios of Charlotte Babcock and Dudley Buck, Jr., were crowded to the doors. Mr. Buck's musicales are unique in many respects, chiefly, however, in that they offer a diversity of entertainment seldom found in similar functions. Sunday Mr. Buck, whose beautiful tenor voice has often found mention in these columns, sang Brahms' "Mainacht," Arthur Nevins' "As the Tossing Sea" and a song cycle by Landon Ronald called "Summertime." This was the first time that this song cycle has been sung in New York, and if the reception given is any criterion it will become immensely popular.

Mishel Shapiro, an eleven year old violinist, who is shortly to go to Europe to continue his musical studies, played the "Scenes de la Czarda," by Hubay, and Sarasate's "Spanish Dances." He is an exceptionally talented boy, and with proper instruction will make his mark. Miss Elsie Lincoln, a well known Boston singer, sang "Les Filles de Cadix," by Delibes, and "Isn't That Queer?" a pretty little conceit by Mrs. Beach. Mr.

Archambault, a young singer of promise, sang Massenet's aria, "Vision Fugitive," and "Obstination," by Fontenaille. Mr. Archambault's voice is a deep, sonorous bass of great power and considerable range, and he uses it well. Paul Grenauer, the 'cellist, played two movements from a cello concerto of Goldmark.

Mr. Burton, who for many years has made a study of Indian music, and who has been adopted by the Ojibway tribe of Indians, gave a most interesting account of his experiences. He also sang a number of Ojibway Indian songs in English, accompanying himself first with the tom-tom, the only musical instrument the Indian possesses, and later with the piano.

The accompanists of the afternoon were Mrs. Francis Blossom, Mrs. Paul Grenauer and Frank Howard Warner. Mr. Buck's next musicale will be given the first Sunday in January.

CARL'S FREE ORGAN RECITALS.

NO musical happenings in New York this season are more keenly enjoyed than the free organ recitals given in the First Presbyterian Church by William C. Carl. The next to the last in the series took place last night, and the closing recital will occur next Tuesday evening. The attendance at these recitals always is large, and the audiences contain many amateur and professional musicians and students of the organ. It is to be regretted that this series is so soon to end. Doubtless Mr. Carl will be prevailed upon to give other recitals during the season.

The church was filled last Tuesday night and scores of late comers were content to stand throughout the entertainment. Every seat was occupied.

The offering was rich, as the program shows:

Sonata in A minor, op. 25.....J. A. van Eyken
Andante in B major (new, first time).....César Franck
Prelude and Fugue in G minor.....J. S. Bach
Aria, Ah! Rendimi Quel Core.....Francesco Rossi
Miss Lillian Carlsmith.
Barcarolle (new, first time).....William Wolstenholme
Prelude in E minor (new, first time).....Charles Quef
Pavane in the Ancient Style (new, first time).....Henry Eymieu
Fragment Symphonique.....Ed. Lemaigre
Recitative and aria, But the Lord Is Mindful (St. Paul). Mendelssohn
Miss Lillian Carlsmith.
Epithalame (Nuptial Hymn).....Georges MacMaster

As usual Mr. Carl offered several novelties. The Sonata in A minor by van Eyken, with which the program opened, had never been given in these recitals and was entirely new to most of those in the audience. It was played in masterly style.

Other novelties were "Barcarolle," by Wolstenholme; "Prelude," by Quef, and "Pavane," by Eymieu.

Miss Lillian Carlsmith, one of the most admired of local singers because of the excellence of her voice and method, was heard to fine advantage. Her voice filled the large edifice. Mr. Carl's accompaniments were discreet and skillful.

The recital proved as delightful as any that Mr. Carl has ever given in New York.

Laura Bellini Sings.

LAURA BELLINI, the brilliant soprano, sang the Bolero from Verdi's "Sicilian Vespers" at Carnegie Lyceum last Friday evening, making a great hit. She was the star of the evening, and sang as an encore a bright spring song.

The Reynolds Sisters.

HELEN AND MABEL REYNOLDS continue busy as ever, the former having recently added to other duties that of a class in Nutley and Montclair, N. J. Mabel Reynolds gives private lessons in New York.

MUSIC REVIEW.



SCHIRMER'S Collection of Standard Operas.

This is a superior edition of the more popular operas, Italian, German, French and English. The repertory thus far embraces "Faust," "Romeo and Juliette," "Carmen," "Tannhäuser," "The Flying Dutchman," "Lohengrin," "Mignon," "Cavalleria Rusticana," "Amico Fritz," "Il Trovatore," "La Traviata," "Aida," "Rigoletto," "Don Giovanni," "Il Barbiere," "Lucia di Lammermoor," "La Sonnambula," "Martha" and "The Bohemian Girl." The scores are quite complete, and in several instances incidental music seldom heard has been included. The music pages are clearly printed and fairly correct, and there is considerable historical data in the preliminary text.

From A. Glas, Berlin.

Two songs, op. 7 and 8, by M. Blazejewicz; Romance for piano, op. 9, same composer. "Für ein kurzes Glück" (German words only), short but effective; suitable for high or medium voice.

"Your Lips Have Said You Love Me," German and English words. The composer has not sought in vain for a musical expression in consonance with the text of the poem. The melody is spontaneous and happily conceived and the accompaniment is skillfully managed.

The Romance for piano is recommended to those who admire original music and know how to work out musical detail.

From Rohlfing Sons Music Company, Milwaukee.

Four Divertissements for piano by Constantin von Sternberg, op. 92. 1. Allegro in G. 2. Staccato Etude. 3. Valse. 4. Forest Mood.

Easy and light, especially for Mr. Sternberg, who is so masterful and so clever that everything from his pen attracts attention. For teaching purposes the opus is recommended.

Seven posthumous piano compositions by Eduard Holst. The publishers, in a prefatory note, announce that "through some unforeseen circumstance" these compositions were "luckily saved from out of the fire which destroyed the Rohlfing Building in 1901." The reviewer is of opinion that if nothing more valuable than these effusions was rescued from the fire, it was not a very fortuitous "circumstance."

The nocturne, for instance, is a poorly disguised imitation of Leybach's Fifth Nocturne, already too familiar in this country. The "Grande Polonaise" is perhaps the most effective piece in the set.

In behalf of the publishers it should be stated that the edition is neat and attractive in appearance.

A. J. GOODRICH.

Robert Hosea's Engagements.

ROBERT HOSEA had a string of successive and successful engagements recently, as follows: At the Lotus Club, in the Carnegie Hall performance of "St. Paul," singing the duets (in place of van Rooy, who does not sing English); with tenor van Hoose, at a Troy concert; with Miss Jewell in her recital; with Hildegard Hoffmann in Elizabeth, N. J.; Thanksgiving night in Orange, N. J.; December 6 at the New York Athletic Club Ladies' Day, and this week, Friday, at Englewood.

Miss Louise Palmer.

A NEW soprano who is making considerable stir among fashionable folks is Miss Louise Palmer, a young lady with a delightfully trained voice hailing from Rome, N. Y. At a musical in Carnegie Hall last Friday she sang "Sognai," Schira; aria from "Lucia," and Langer's "Hey! Dolly," in thoroughly artistic style.

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NEW YORK BANKS' GLEE CLUB.

The Splendid Concert Given by the Organization at Carnegie Hall Last Week.

IT was the late Anthony Trollope who modestly declared once upon a time that, provided with a dictionary, a good pen and clean paper, any man could write. Probably no one ever made such a broad statement about singing, yet when the vocal triumphs of glee clubs from the coal regions are recorded it would seem reasonable to suppose that men engaged in more æsthetic occupations could sing if they would. Twenty-four seasons ago the New York bankers and their employees organized a glee club, and from the start good progress was made. The active membership of the club today—that is the singers—includes 110 men of all ages, all employed in banks in this city. Their patrons are the proprietors, and the names of several dazzle the world by wealth that is almost beyond comprehension.

The body of splendidly drilled singers that participated in the concert given at Carnegie Hall Thursday night of last week represents banking institutions that control billions of capital. The auditorium was crowded and many persons well known in the world of finance and in society occupied boxes. Mme. Charlotte Maconda, soprano; Hubert Arnold, violinist; Enid Brandt, a child pianist, and William G. Hammond, organist, assisted the club in an elaborate program. H. R. Humphries, the regular conductor of the club, directed the concert, and Emile Levy was at the piano. Here is the program:

Organ solo, Finale.....	Widor
Wine, Woman and Song.....	Louis F. Gottschalk
Cradle Song.....	Arthur Stenz
Violin soli—	
Andante.....	Mendelssohn
Allegro Molto, from Violin Concerto in E minor.....	Hubert Arnold.
Serenade.....	Spicker
Aria, Pearl of Brazil (Thou Charming Bird).....	David
Mme. Charlotte Maconda.	
"PAUL REVERE'S RIDE."	
Cantata for men's voices. Poem by H. W. Longfellow.	
Music by Dudley Buck.	
Incidental solos, E. F. Barrow and A. Duncan Cornwall.	
Doctor St. Paul.....	Zelter
Piano soli—	
Valse in A flat.....	Moszkowski
Hungarian Fantaisie.....	Liszt
Enid Brandt.	
Second piano accompaniment, Mrs. Noah Brandt.	
How Lovely! How Fair!.....	Alfred Dregert
Soprano obligato, Mme. Charlotte Maconda.	
Violin soli—	
Capriccio Valse.....	Wieniawski
Czardas.....	Hubay
Oh, Why Art Thou Not Near Me?.....	Marschner
Songs—	
Mignon.....	Gounod
'Twas April.....	Nevin
You and I.....	Lehmann
Mme. Charlotte Maconda.	
Students' Song.....	W. Handberg

Long as was the program, encores were demanded, and as a result it was ten minutes past 11 o'clock when the concert was over. The singing of the club reveals a fine balance of tone. The phrasing is good, and a healthful, vibrant and manly spirit pervaded the rendering of the music. The tender choruses, like the "Cradle Song," by Stenz; the "Serenade," by Spicker, and "How Lovely! How Fair," by Dregert, were not over sentimentalized, and neither was the humorous "Doctor St. Paul," by Zelter, exaggerated. Dudley Buck's dramatic setting of "Paul Revere's Ride" showed better than ever the vocal resources of the club, and the incidental solos by Messrs. Barrow and Cornwall, both members of the club, were acceptably sung.

Madame Maconda's beautiful voice was as clear as a silver bell, and she sang with great brilliancy the florid aria from David's "Pearl of Brazil." Her trill was bird-like and the sensitive ear was, as ever, charmed by the purity of the singer's voice and her exquisite mezza voce. After a hearty double recall, Madame Maconda sang one verse of Grieg's "Sunshine Song." In the second half of the concert Madame Maconda sang the three songs by Gounod, Nevin and Lehmann in a winsome style, and in the soprano obligato in the choral number by Dregert there were more evidences of a rare voice and talents.

Mr. Arnold played the Andante and Allegro Molto from Mendelssohn's Violin Concerto in E minor with feeling and with the refinement and musical quality expected of an artist of his standing. He was compelled to play again, and obliged by a dignified performance of the familiar Bach air. The violinist was equally successful with his pieces in the second part, and despite the late hour was

called out three times after the spirited "Czardas," by Hubay.

Little Miss Brandt proved a child of remarkable gifts. Still it would seem that she has not yet the physical strength to play the Hungarian Fantaisie. Her mother, at the second piano, gave the child ample support, and the achievement aroused tumultuous applause. In the Moszkowski Valse and the encore played after the Liszt piece little Enid impressed the audience as audiences are apt to be impressed when a small child plays the piano like a veteran.

Mr. Hammond, who played the Finale from one of Widor's organ symphonies as the opening number and the organ accompaniment for Buck's cantata, is the organist of the Washington Avenue Baptist Church, Brooklyn. He is a musician of sterling talents and is an excellent performer on both the organ and piano. Mr. Levy as the accompanist of the evening is entitled to praise for his reliable assistance to the soprano and violinist. Mr. Humphries, the able conductor of the club, took his honors modestly. All the same these honors were deserved.

The names of the active members of the club are appended:

C. S. Adams.	W. A. Mayback.
J. C. Ball.	W. D. McJennett.
G. C. Barnum.	Dr. Malcolm McLean.
Edward F. Barrow.	George F. Meinecke.
S. L. Bennett.	John Miller.
C. G. Boenau.	J. H. Monroe.
C. S. Brenneman.	H. Montgomery.
W. A. Brophy.	M. E. Mooney.
Albert Burke.	Charles Moser.
G. Clinton Butler.	J. E. H. Norris.
Edwin Callow.	Dr. H. Worthington Paige.
Dr. B. F. Churchill.	R. W. Phillips, Jr.
C. H. Closter.	E. J. Pickworth.
Frederick E. Collins.	W. G. Preston.
A. D. Cornwall.	U. S. Price.
Philip Cross.	A. L. Purdy.
J. Cummings.	Walter L. Pye.
H. G. Cushman.	Charles Renshaw.
James Custons.	J. W. Robertson.
S. A. Davis.	D. R. Rough.
T. C. Delavan.	W. A. Rudstad.
W. J. Elssesser.	Victor Sadesky.
Louis L. Fallon.	J. H. Samuelson.
W. S. Fennell.	G. B. Schneider.
William Ferrer.	Fred Schell.
Charles C. Fisher.	J. P. Searle.
Dr. H. Finkelstone.	Dr. George A. Shepard.
David M. Ford.	Winthrop C. Sibley.
Edward Francisco.	Andrew J. Smith.
W. B. Freeburn.	G. B. Smith.
Robert W. Gay.	C. L. Smith.
M. Goldfinger.	George W. Smyth.
William Graham.	H. B. Sniffen.
F. J. Griesmer.	J. F. Snipes.
G. A. Hampton.	Frank Stark.
G. R. Henderson.	C. W. Stranahan.
W. A. Hoburg, Jr.	G. H. Stranahan.
H. Goodwin Holmes.	H. P. Stone.
Dr. W. S. Holder.	C. R. Stoughton.
W. H. Hosford.	J. A. Tansey.
E. S. Kellogg.	E. Percival Thomas.

Chester G. Kingsbury.
Harold S. Kirby.
Albert A. Kirch.
H. E. Knight.
H. F. J. Knobloch.
H. B. Kollmyer.
John J. Lane, Jr.
E. A. Lahm.
C. S. Lester.
J. C. Lovie.
F. W. C. Marsch.

Albert M. Thompson.
J. H. Thompson.
A. B. Toan.
A. F. Trethaway.
Herman Trost.
J. E. Tully.
C. C. Vail.
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V. P. Witterwell.
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LATER BERLIN NEWS.

(Continued from page 7.)

the principal theme, that Herr von Hausegger displayed something akin to largeness and verve of conception. The same traits of carefulness and lack of freedom, as well as paucity of initiative, distinguished the reading of Liszt's Symphony to Dante's "Divina Commedia," a work I had not heard for many years. I stayed all through the entire length and breadth of it to correct, if possible, my former judgment of and lack of liking for this work. I mentally repeated to myself over and over again what Richard Wagner, to whom, by the way, the Dante Symphony is dedicated, had written about this work, that "it is one of the most astounding deeds in all music," but it again failed to impress one with its astoundingness in any way, shape or direction. Barring a few moments of real feeling occurring episodically in the first movement, all the remainder of this lengthy work is to me concentrated tediousness.

Why the narration of the pilgrimage of "Tannhäuser" should have been placed upon the program I failed to see. It is an excerpt from an opera which can be heard in Berlin half a dozen times or more every season, and detached from its surroundings and the stage accessories, as a concert piece it is entirely out of place and loses its character even if it is as masterly declaimed, though poorly sung, as was done by Dr. Ludwig Wuellner last Monday night.

In like manner did this tenor deliver two songs, with orchestral accompaniment, by Herr von Hausegger, and our Royal Opera House baritone, Baptiste Hoffmann, added even a big voice to excellent delivery in three further Gesänge, with orchestra, but both without being able to create a deep impression. The fault is to be found in the big apparatus of the entire modern orchestra being set into operation for the simple purpose of accompanying a song. In this matter Hausegger follows in the wake of Richard Strauss, who did the same thing with two songs for baritone, in which the human voice is constantly being drowned. And yet both composers cannot make their orchestral accompaniments one particle as telling and gigantic as Schubert does with the miserable piano in the accompaniment to the "Allmacht" or as pretty and effective as in the Brook or the Trout songs. What are we coming to if noise is all and contents is nothing? Hausegger in these songs commits also the fault of not contrasting his moods, they being of a never varying dark and gloomy gruesomeness.

Both as a conductor and as a composer, more especially the latter, did Herr von Hausegger, the author of the "Barbarossa" Symphony, disappoint me. In the former, capacity, however, as the future conductor of the Frankfurt Museum's concerts, he will have ample time and opportunities for improvement.

No surer sign of the increase in musical culture exists than the growing interest in the most refined and most refining branch of the art, viz., chamber music, more especially string quartet playing. Berlin last week saw a new string quartet organization added to the not small number of those already in existence. Will you tell me how many of them you have in New York? I heard there last winter only one string quartet, and that belonged, like the only good orchestra that played in New York last season, to Boston. Here we have the world renowned Joachim Quartet, the Hollaender Quartet, the Halir Quartet, the Waldemar Meyer Quartet and a few others of less importance, all of whom give their well patronized chamber music concerts, not to mention the soirées of the trio organizations, such as the Hekking, the Zagie-Gruenfeld and the Hollandish trios.

The latest addition to the string quartet division is the newly formed one of Bernhard Dessau, first concertmaster of the Royal Orchestra, who associated with himself the royal chamber musicians Bernhard Gehwald, Robert Koencke and Fritz Espenhahn. This, in every sense of the adjective, royal quartet gave the first of three promised soirées last Tuesday night at the Singakademie. The special attraction of the evening was the assistance of Richard Strauss, who in conjunction with Concertmaster Dessau was the interpreter of his E flat Sonata, for piano and violin, op. 18. It is a freshly conceived and quite form finished work in which no one would suspect the future author of the "Heldenleben." Especially well played by the two artists was the "improvisations" in A flat, the clever episode in B major of which belongs among the most fascinating inspirations of Strauss. The new organization in its completeness performed in most carefully studied reading, with refinement and finish of ensemble and with great beauty of tone, but with something like diffidence born of the modesty usually connected with a first appearance, the F minor string quartet, op. 95, of Beethoven, and the C major one, op. 33, of Haydn. In the matter of tone volume the cello predominated over the whole and the first fiddle over the remain-

der. Once the middle voices will have gained absolute confidence the performances of the Dessau Quartet will rank with the best that can be heard in Berlin.

Wednesday was the day officially set down by the Government as a day for repentance and prayer. All gay or secular performances of music of any kind are prohibited on this day, at least in public, and only such concerts are allowed to take place the programs of which bear significance to the general character of the solemn occasion. This day is the one selected by the Royal Opera House chorus for its annual benefit concert. This hard worked body of artists would deserve a far greater patronage of this once a year benefit concert than it usually and likewise this time could boast of. Nevertheless there was a fairly good sized and appreciative audience present, and the program was a musical treat.

It comprised in the first instance the Requiem in C minor, the greatest sacred composition of the greatest among the Roman Catholic Church composers, Cherubini. It is musically so valuable a work that it has lost no particle of its attractiveness in the flight of time and the intervening changes of taste. Composed only for mixed chorus this body is treated with a supreme knowledge of the effects that can be obtained therefrom, while the orchestra is handled in a most discreet and characteristic style, which everywhere shows the hand of a thoroughly skillful master. In this respect I place the Requiem in C minor even above the Mass in F, which by some is considered Cherubini's chef d'œuvre. The mystic "Agnus Dei," the tender and transcendently beautifully "Hostias" and the twice occurring big fugue are the musical climaxes of this composition, and they were sung with rare accuracy in every respect, as well as flawlessness of intonation, by the Royal Opera chorus, albeit a little more devotional warmth and occasional display of spirit would have benefited the reproduction as a whole. Dr. Muck was the conductor of the concert, and as he has for several years been the chosen interpreter of "Parsifal" at Bayreuth it is but natural that he should have selected some excerpts from the Buehnenweihfestspiel for this occasion. In this music the Royal Opera chorus itself also seemed more at home, or at least they sang with a more natural dramatic instinct than they had done before, and Dr. Muck has the ability of preserving some of its character even in a concert performance, which until 1913 will be the only way the "Parsifal" music can be made available to those people who are not so situated that they can undertake a pilgrimage to Bayreuth. This fact would seem to be an unassailable argument against the prolongation of the "Parsifal" monopoly for Bayreuth beyond its legitimate close thirty years after the death of the composer.

Dr. Muck vouchsafed us the "Vorspiel," which the body of artists known as the royal orchestra performed with as much euphony and grandeur of tone as could be produced in Bayreuth. Then came the "Holy Supper" scene from the first act, in which the choruses supposed to resound from the cupola of the cathedral of Mount Salvat were sung with equal effectiveness behind the scenery. The few bars of alto solo—I think six words in all—Mrs. Goetze delivered divinely, and the part of Amfortas was sung by Berger, Parsifal by Sommer, Gurnemanz by Knuepfer, and Titirel by Krasa, of the Royal Opera House personnel, who all tendered their services gratuitously for the benefit of the chorus.

Jacques Thibaud, the great French violinist, I leave to the tender mercies of Mr. Abell, although I don't want to hide the fact that I greatly enjoyed the sweetness of his tone, the elegance of his bowing, his artistic verve and the sureness of his technic in the Mozart E flat Violin Concerto. After that, however, I had to leave for the Bechstein Hall, where the baritone, Heinrich Meyn, was giving his first song recital before a very "swell" audience, among whom the American colony was represented by some of its highest officials and their families, and among whom I noticed and spoke with Emil Paur, the genial conductor who had just come to Berlin after a most successful excursion to London.

Mr. Meyn shone to admirable advantage in the singing of a very comprehensive, well selected program, in which even American names were not wanting. I thus heard for the first time a very passionate song, "Thy Name," by Knight-Wood, and a very clever one, "Love Me if I Live," by Johns, which the audience rapturously redemanded. The same pleasant fate befell A. von Fielitz's ditty, "Am ersten Tag," but this victory was gained more through the charming delivery of Mr. Meyn than because of the value of the song. A peculiar Lied which attracted my attention was Alexis Hollander's "Abloesung." In songs by Schubert, Rubinstein, Brahms, Schumann and a number of others I had ample occasion to admire Mr. Meyn's musical intelligence, and one of the principal merits of his singing is the clear pronunciation of all texts, which made the printed words in the programs a superfluous precaution.

This clearness was discernible not only in the German songs, but also in the texts delivered in the vernacular and in French.

Reinhold L. Herman rendered most musicianly support to the concert giver in the pliancy of style and discretion of his accompaniments.

Last night I attended portions of three concerts. Lilli Lehmann had a full house at the Philharmonie, but the applause with which she was greeted could not have been a sincere tribute of admiration for her singing, for she was in dreadfully poor voice. What drew me thither was to listen to one of the songs on the program, a Persian Romanze, by Miss Zudie Harris, a talented young American composer and pianist. The work of our young countrywoman evidently pleased quite a number of the audience, for it was received with two hearty rounds of handclappings. It is so pretty and at the same time so quaint, especially in the way of harmonic progressions, that it made me a little curious to hear more of Miss Harris' songs or other compositions.

In Bechstein Hall a new foreign trio organization held forth among the constituents, of which the above mentioned violin virtuoso, Jacques Thibaud, is known to the readers of THE MUSICAL COURIER. An equally musicianly member of the trio is the pianist, Joseph Thibaud, a brother of the said Jacques, and in André Hekking, a nephew of the renowned Anton Hekking, the triumvirate boasts of a 'cellist of the very first order, who in the matter of volume and beauty of tone is in no way inferior to his uncle. These three Belgians play with great brilliancy, dash and vim, and at the same time an excellent ensemble. The program of their first soirée consisted of the C minor Piano Trio, from Beethoven's op. 1, not the Brahms C minor Trio, which had primarily been announced, and which, to be candid, really was the number that had drawn me to the concert, it being one of my favorite chamber music compositions. Then there was Grieg's best violin sonata, the one in C minor, and finally Saint-Saëns' Sonata, for piano and cello, which last named work I could not stay to listen to.

I went over to Beethoven Hall, where Ernesto Consolo had just finished the Schumann Concerto and started in with the Martucci Piano Concerto in B flat minor, a work which is not one of superior qualities, except as to workmanship. There are some interesting moments in the first movement, but thematic invention is lagging in the larghetto in E flat, and comes to an absolute standstill in the final allegro. It is a work replete with pianistic difficulties, however, and as such offers many chances to the virtuoso, of which Mr. Consolo was not slow to avail himself. He has improved in an astounding way since I heard him some seasons ago, and now bids fair to become one of the foremost pianists. More interesting still proved the "Concertstück," in A flat, op. 11, by da Venezia, a young Italian composer, of whom I had never heard before. His writing is exceedingly brilliant as well as effective, not only from a virtuoso but also from a musician's viewpoint. Just mark that name da Venezia in your mind, for its bearer is a highly gifted young composer with a glorious future.

At the Royal Opera House Mozart's "Don Giovanni" was given this week in the Munich mise-en-scène and arrangement by Possart, which has the advantage over the customary versions that it presents the action as a fairly connected whole instead of in a number of loosely jointed episodes. Levi's translation of the text is also a great improvement over the old von Rochlitz version used at other German opera houses. The performance was interesting in so far as Bertram appeared in the title role, for the musical interpretation of which his flexible baritone voice is especially well adapted, while in point of histrionic representation his conception of the part is somewhat lacking in the all domineering humor with which the role of Don Giovanni is permeated. What was of special interest to Americans was the fact that Miss Geraldine Farrar, a native American, who is now a regular member of the Royal Opera House personnel, sang the part of Zerlina for the first time in German. The experiment by no means proved an overwhelming success, for, be it through the unaccustomed idiom or for other reasons, Miss Farrar's voice was insufficient in volume to fit the ensemble or even at moments to be heard at all, though Mozart's orchestration is certainly anything but "noisy." As "obliterated" as the music, Dr. Schmidt says in the *Tageblatt*, was the entire impersonation of the part, for Miss Farrar represented instead of the healthy peasant girl a jaded, sentimental figure.

At the Theater des Westens Francesco d'Andrade began last evening a series of operatic "guesting" appearances, the first of which was in his well and favorably known impersonation of the title part in Verdi's "Rigoletto." He

drew a full house and is reported to have achieved great artistic success likewise. Naturally nothing new, however, could be said about his representation of the unfortunate jester. It is a masterpiece of histrionic and vocal characterization made out of whole cloth, and it hardly matters whether d'Andrade here and there produces a single tone of less beautiful timbre or softness than some others, for as a whole his Rigoletto is of irresistible effectiveness.

The other members of the cast were the regular ones and proved as usual fairly satisfactory, albeit not a brilliant support of the guest. Kapellmeister Saenger conducted the performance "with tact and taste."



At the Royal Opera House the one hundredth representation of Beethoven's "Fidelio" will take place December 16, Beethoven's birthday, under Dr. Muck's direction. December 18, Weber's birthday, "Euryanthe" will be given in a newly studied and newly mounted performance with a new cast, under the conductorship of Richard Strauss.



The dire want from which Amalia Materna is suffering in these days of maturing age has at last appealed to the Wagner heirs, not, however, to their pocket books, although Materna in her day has helped not a little to swell them. However, they have come to the rescue, and that is all that can be expected of the Wagner heirs for the present. Siegfried Wagner has offered to conduct a concert at the great Musikverein Hall in Vienna, on the 21st inst., the proceeds of which are to be handed to Madame Materna without deducting from them a remuneration for Siegfried Wagner's services as conductor. I learn with a good deal of pleasure that all the seats in the hall were subscribed for a short time after the announcement of the said concert.



Silva's opera, "Adrienne Lecouvreur," which met with considerable success at its recent first performance in Italy, will be performed in German during the present season yet at the Frankfort-on-the-Main Opera House.



August Bungert has shaken the dust of Berlin from his feet, and has taken up his residence in Dresden. There the poet composer has been nominated honorary member of the Press and Authors' Club, and there he possesses in General Musikdirektor Hofrath von Schuch one of the most powerful protectors of his cycle of music dramas, "The Homeric World," the fourth part of which, entitled "Odysseus' Death," which Bungert finished last summer, will still be brought out during the current season.



Professor Schnoepf, the venerable organizer and conductor of the singing society named after him, celebrated last week the fiftieth anniversary of his conductorship of the concert organization which he called into life. The modest musician was made happy through the receipt of many tokens of esteem, congratulatory telegrams and likewise more substantial proofs of the general favor in which he is held by the community and his legion of friends on the day of the anniversary. The Schnoepf Singing Society on the same evening gave under their old director a fine performance of "The Messiah" at the Philharmonie.



Marian Weed, the American dramatic soprano who has been for several years a member of the Hamburg Opera House personnel, has been engaged by Grau on a three years' contract beginning next fall.



Prof. Arthur Nikisch conducted this week at St. Petersburg a performance of Beethoven's "Missa Solemnis" with the Philharmonic Society of that city, and was nominated honorary member of that organization of musicians and vocalists.



The last reception which the Ambassador of the United States in Berlin, Mr. White, gave yesterday at the Hotel Kaiserhof, was in so far of interest to readers of THE MUSICAL COURIER, as connected with it was a recital in which some American "musical talent" shone to great advantage. The audience which was privileged to listen to the recherché musical offerings was in itself perhaps the most select one that could readily be gathered anywhere in Berlin, London, Paris or Washington. It embraced, besides most of the prominent members of the American colony living in the German capital, the following list of high diplomats and Government officials: The Chancellor of the German Empire, Count von Bü-

low; the French Ambassador, Marquis Noailles; the Italian Ambassador, Count Lanza; the Austrian Ambassador, von Szegey-Marich; the Russian Ambassador, Count Osten-Sacken; the Ministers Jonker Tets van Goudrian, von Cramm-Burgdorf, Tewsick Pascha, von Beldiman; Secretary of State of the German Navy von Tirpitz; Secretary of State of the German Finances Baron von Thielmann; Prussian Secretary of Education and Cult Herr Studdt; Secretary of State Count Botho von Eulenburg; the first lady in waiting to H. M. the Empress Baroness von Gersdorf; Secretary of State von Rheinbaben; Princess Trubetzkir and a number of others.

The program was:

Concerto, A major.....	Mozart
(Cadenzas of Professor Joachim.)	
Miss Sada.	
Sans Toi.....	d'Hardelet
Connais-tu le Pays (Mignon).....	Thomas
Chanson du Berger (Mireille).....	Gounod
Il Neige.....	Bernberg
Mlle. de Valliere.	
Sonate, op. 109.....	Beethoven
Miss Alma Stencel.	
Es Blinkt der Thau.....	Rubinstein
Ich Grolle Nicht.....	Schumann
O, Du Mein Holder Abendstern.....	Wagner
Mr. Schneider.	
Air on the G String.....	Bach
Adagio, op. 34.....	Franz Ries
Miss Sada.	
Si Mes Vers Avoient des Ailes.....	Hahn
Aime-Moi.....	Bernberg
Hate-Toi.....	Ferrari
Miss Sylvana.	
Impromptu.....	Chopin
Miss Alma Stencel.	

At the auction sale of valuable manuscripts held at Lepke's art rooms day before yesterday a three page letter of Beethoven to Bettina von Arnim was knocked down for 630 marks. In this letter, dated Vienna, February 10, 1811, the following fine passage referring to Goethe occurs: "To Goethe, if you write to him about me, select all those words which express my innermost veneration and admiration. I am about to write to him personally also because of 'Egmont,' to which I have written some music, and this only from love for his poetry, which makes me happy. Who could ever be sufficiently grateful to such a great poet, the most costly gem of the nation?" In another part of the letter Beethoven says: "I returned only at 4 o'clock this morning from a bacchanale at which I was forced even to laugh a good deal, only to weep today just as copiously. Exuberant joy frequently drives me back forcibly into my own inner nature." And again in another part of the letter the composer remarks: "What shall I tell you about myself? Pity my fate. I exclaim, like Jeanne of Arc, 'If I be spared only a few more years of life, I shall thank for them, like for everything else good or bad, the all comprehending one, the Almighty.'"

Among the other letters sold at this auction were some by Spohr, Hiller, Becker, Christian von Buelow, the father of Hans von Buelow, and a good many others, which altogether only fetched about \$12.25.



Among the musical callers at the Berlin office of THE MUSICAL COURIER during the past week was Ernest H. Schelling, the young American pianist, who will give a recital at the Singakademie on December 30, and is busy with his compositions in the meantime. Another caller was Patrick O'Sullivan, from Louisville, Ky., a young composer who studied here with Wilhelm Berger, and will render an account of his efforts at musical creativeness in a concert of his own on December 29, when his orchestral suite and symphonic poem, "Heracles," will be performed by the Philharmonic Orchestra; his Irish Fantasia for piano and orchestra, played by Miss Zudie Harris, and his "Incantation," from "Manfred," for soprano and orchestra, sung by Mrs. Woodward. Jean Gérardy, the ever genial 'cello virtuoso, showed up beamingly. He said he had just arrived from Australia, where he had met with much artistic and financial success. His intention is to give a concert here in Berlin, but he was unable to find a date open on which he could secure the necessary hall, together with the equally desirable orchestra. Everything is taken until 'way into the spring months, and unless someone grows indisposed or for other reasons wants to forsake his or her date, we shall have to forego the pleasure of listening to Jean Gérardy until next season. Miss Gertrude Gilbert, from San Diego, Cal., who came to Berlin to finish her studies in piano playing; Mrs. Anna F. and Miss Beatrice M. Davidson, from New York, who are going to change their temporary residence from Berlin to Dresden also called.

O. F.

Kocian Will Play.

KOCIAN will be one of the soloists in the first concert of Maurice Grau's series of Sunday night concerts in the Metropolitan Opera House Sunday night, December 21.

AT THE NATIONAL ARTS CLUB.

A MOST delightful musicale was given at the National Arts Club on West Thirty-fourth street last Wednesday evening, on which occasion several artists new to New York made a favorable impression, and Mr. Heath-Gregory, of this city, again delighted his listeners. Miss May Walters, contralto, from Philadelphia, was very successful in her several numbers. Miss Walters has a fine voice, and sings with intelligence and much temperament. She was recalled several times.

A decidedly good violinist is Miss Charlotte Demuth, from Oberlin, Ohio, a pupil of Marteau. The audience soon recognized her talent and sincerity, and was profuse in demonstrations of approval. Miss Demuth will make her mark. Mrs. C. H. Wellman, of Cleveland, is an amateur of distinction there, and her piano numbers were worthy additions. The accompaniments were well played by Mrs. Bessie Hester.

The program given herewith was arranged by Wade Chance:

Soli for violin—	
Andante from Spanish Symphony.....	Lalo
Serenade.....	Boisdeffre
Hungarian Dance.....	Brahms-Joachim
Miss Charlotte Demuth.	
Songs—	
Kling.....	Richard Strauss
Mother's Song.....	Randegger
Fleur du Matin.....	Chaminade
Miss May Walters.	
Songs—	
Ghazal Chant d'Amour, from L'Inde.....	Wekerlin
Sehnsucht.....	Castello
Threnodia.....	Augusta Holmes
Mr. Heath-Gregory.	
Soli for piano—	
Etude, op. 25, No. 6.....	Chopin
Au Matin, op. 19.....	William Mason
Mrs. C. H. Wellman.	
Songs—	
A Song of the Sea.....	Herman Löhr
Ashes of Roses.....	Footé
The Cuckoo, from More Daisies.....	Liza Lehmann
Miss May Walters.	
Rondo Capriccioso, for violin.....	Saint-Saëns
Miss Charlotte Demuth.	
Couplets de Vulcain, from Philemon and Baucis.....	Gounod
Mr. Heath-Gregory.	

Edward B. Kinney, of St. George's.

MR. KINNEY, organist and choirmaster at St. George's and in charge of the music at the Pratt Institute, Brooklyn, gave his last musical service November 30, with these solo singers: Alice Birch, soprano; Emily Wielage, second soprano; Charles Kaiser, tenor, and H. T. Burleigh, bass. Mendelssohn's "The Hymn of Praise" was given entire, and Mr. Burleigh also sang "Lord God of Abraham," from "Elijah."

Roseville Singers.

THERE has been a noted galaxy of stars at F. W. Riesberg's church at the evening services. They are: Sopranos, Louise B. Voigt, Mary H. de Moss, Kathrin Hilke, Dorothy Harvey; tenors, Edward Strong, Theodor Björkstén; basses, Percy Hemus, Robert Hosea, R. B. Overstreet. Next Sabbath Cecilia Niles, soprano, and Clifford A. Wiley, baritone, are to sing.

Hochman a Popular Pianist.

ARTHUR HOCHMAN has been re-engaged for a second appearance in every city where he has played. His dates for the near future include Philadelphia, Toledo, Chicago and Kansas City. January 19 he will give a recital before the Tuesday Musical Club of Detroit.

Harold Bauer.

HENRY L. MASON has just received word from Harold Bauer from Barcelona, Spain. Bauer is just now touring Spain after a very successful season of concerts in Holland.

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Boston Music Notes.



BOSTON, MASS., December 6, 1902.

CONCERTS of the week were as follows: Monday evening, at Chickering Hall, the Kneisel Quartet, with Frederic Lamond as soloist; Tuesday afternoon, Mme. Caroline Gardner Clark's second "musical afternoon" and George Hamlin's "Strauss" concert, Steinert Hall; Tuesday evening, the Cecilia Society at Symphony Hall, and Mr. Farland at Chickering; Wednesday afternoon, Mr. Gebhard, at Steinert Hall, and at the same place, in the evening, the Hoffman String Quartet, with Miss Jessie Davis, pianist; while at Chickering Hall that evening Dezzo Nemes, a newcomer, gave his initial concert, assisted by his wife; Thursday afternoon, Raoul Pugno at Chickering Hall; Friday afternoon, Symphony Orchestra rehearsal; Saturday afternoon, Kocian, and Saturday evening the Symphony concert, all at Symphony Hall.

The Cecilia concert, where the Henschel Requiem was sung for the first time, had an audience that filled Symphony Hall; an audience that was deeply interested in the music. There seems to be only one opinion as to the work given—that it is of great interest throughout and destined to live as one of the notable requiems.

Miss Edith Ellsbree, soprano, pupil of Mme. Edwards, will be the soloist at the pianola recital in Steinert Hall this Saturday afternoon.

A concert lecture is to be given in Chickering Hall Saturday, December 13, by Miss Mary Phillips Webster. Some interesting music, copied from old English manuscripts, will be played on specimens of the instruments from the collection of Messrs. Chickering & Sons, representative of the times in which the music was composed. A valuable spinet is among the collection.

M. Boza Oumiroff gives a song recital at Chickering Hall on Wednesday evening, December 10. He has given concerts at Bar Harbor, Newport and New York during the last few months.

Owing to illness Carl Faelt's third recital has been postponed to Wednesday evening, December 31.

John Jewett Turner is wonderfully busy this season, and has some fine voices under his care. Mr. Turner's studio is most attractive, such a big room and so much taste shown in its furnishing.

The cantata "Rebekah," by Sir Joseph Barnby, was sung at Park Street Church on Sunday evening, November 30. The soloists were the quartet choir of the church: Miss Maude Reese Davies, Miss Adelaide Griggs, George Deane, E. A. Studley, Jr., and they were assisted by Mrs. Blanche Kilduff, Mrs. O. E. Johnson, Miss Laura Eaton, Miss Helen Pratt, Miss Edith McG. Woods, Miss Edith Munroe, Miss Marcia West, George Glover, H. C. Doane, A. F. Danghausen, J. H. McDevitt, C. F. Atwood and M. R. Dillon. H. S. Wilder is organist of the church. The soloists are all well known through their church and concert work and the quartet is a well balanced one.

Miss Maud Reese-Davis was the winner of one of the opera scholarships given by the New England Conservatory of Music.

Rossini's "Stabat Mater" was given at the Eliot Church, Newton, Sunday afternoon, November 30. The church was full to overflowing, and the service was beautiful throughout. The music was under the direction of the organist and choir master, Everett E. Truette, and the quartet of the church were the soloists: Mrs. Francis Dunton Wood, soprano; Miss Adah C. Hussey, contralto; Lewis B. Canterbury, tenor; Frederic W. Cutter, bass. There was a chorus of thirty-five voices.

Raoul Pugno gave a piano recital at Chickering Hall, Thursday afternoon, December 4.

Arthur Whiting will give a recital of his own vocal and piano compositions on Wednesday afternoon, December 10, in Steinert Hall. On the program will be his song cycle, "Floriana," words by Oliver Herford. Miss Marguerite Lemon, Miss Marguerite Hall, John Young and Francis Rogers will take part.

Those who will take part in the December playing test of the Faelt's Piano School are: Miss Julia Cutter Auten, Miss Eleanor C. Whitney, Miss Lena M. Webster, Miss Mary A. W. Thayer, Miss Lucie F. Newcomb, Mrs. Harriet Perry Smith, Miss Julia Merrick, Miss Lillian A. Mitchell, King George Gillette, Harold A. Reynolds, Harold Rhodes, Elmer C. Willison, Charles R. Calkins, Horace B. Blackmer, William Daly, Majorie Marble, George F. White, Kathryn Randall.

Sousa and his band are to give five concerts in this city, beginning Sunday night at Symphony Hall and continuing the following Monday, Tuesday and Wednesday at Tremont Temple. Sousa will present a large number of compositions which have never been included in his programs in this city.

Miss Adelaide Griggs is engaged to do the contralto roles at the Littleton (N. H.) Music Festival the week of January 12, and also for the contralto solos in the Bach B minor Mass with the Cecilia at their concert in April.

News has just been received through a personal letter of the successful debut of Miss Enrichetta Godard in the part of Mimi ("La Bohème") at Brescia, Italy. She is to sing in twelve performances of the opera. She is also engaged for the carnival season at Parma, Italy.

Miss Alice Fawcett, contralto, another pupil of Mr. Hubbard's, is very successful in her teaching in Omaha.

Louis Schalk, also a pupil of Arthur Hubbard, is singing with much success in the best concerts in London and the English provinces.

Miss Ina Few is meeting with fine success in her position as vocal teacher at the Sackville (N. B.) Seminary. She has sung with much success at the faculty concerts, and is in demand for concerts outside of Sackville. Last spring she sang in various cities in the West with flattering results. Miss Few studied several years with Arthur Hubbard, and was engaged from his studio for the position which she now occupies for the second year with an increased salary.

The last of the lecture recitals by Mrs. Maude C. Blanchard was given before the music class of the Heptorean Club last Monday. This series of songs, consisting of "Songs of Shakespeare," "Songs of Scotland," "Songs of Ireland" and "Browning and Music," has proved popular. Mrs. Blanchard was accompanied on the piano by Miss Ruth Morse.

Bruce W. Hobbs sang with great success at the Arlington Woman's Club on Thursday afternoon, his two numbers being "Ah, Moon of My Delight," from "The Persian Garden," and "Onaway, Awake, Beloved," from "Hiawatha." In response to a demanded encore Mr. Hobbs sang one of his own compositions, "Thy Dear Eyes." Sunday afternoon, at C. H. Bond's, he will sing

the "Hiawatha" aria and a group of three songs by Mr. Whelpley, "Gather Rosebuds," "All in a Garden Green" and "White Roses."

The recital of his own vocal and piano compositions which was announced to take place in Steinert Hall a few days ago by Arthur Whiting, has been postponed and will not take place until after the holidays.

The advanced pupils of Miss Mary A. Stowell will give a program on Monday afternoon at her studio in the Hotel Oxford.

Mrs. Alice Bates Rice will give a recital next month.

The concerts of the Monday Fortnightly Club will be resumed on Monday, January 5, at Chickering Hall. There will be eight concerts. The dates for the others are January 19, February 2 and 16, March 2, 16 and 30 and April 6.

Much interest is shown in B. J. Lang's announcement of a private performance of the music of Wagner's "Parsifal," for which he has sent out invitations, at Symphony Hall on Tuesday, January 6. There will be three acts, the first beginning at 4:30 in the afternoon and the last ending at 10:15 in the evening. Among the soloists will be Herr Rooy, Mme. Kirkby Lunn and Herr Blass. Local soloists have been engaged for the six flower maidens, knights and unseen chorus.

The usual weekly recital was given on Monday evening at Mme. De Berg Lofgren's studio, Huntington Chambers.

The *Musical World*, published for nearly two years by the J. B. Millet Company, has been bought by Arthur P. Schmidt, the music publisher.

CRITIC AND ARTIST.

It has already been reported that an Italian tenor, Cecchi, used violent abuse and threats to the musical critic of the *Domenica Fiorentina*, and that the matter was referred to the Press Association. This body announced this decision on November 17:

The association of professional journalists of Florence, recognizing every critic's right to express in terms that he believes most fitting his free opinion on artists and their work, on examination of the case of Levi-Cecchi, resolves:

That even if there can be recognized here and there a certain vivacity of form in the articles of Dr. Levi, published in the *Domenica Fiorentina*, that fact by no means justifies the conduct of Signor Cecchi, who, on November 2, 1902, in the Theatre Verdi, indulged in insults and threats toward the said Dr. Levi.

It deplores and blames the conduct of the tenor Cecchi as injurious to the rights of honest, disinterested criticism, and informs all the Italian press associations of its decision.

Stark Sings in Alameda.

A CALIFORNIA contemporary published the subjoined criticism of Cantor E. J. Stark in a song recital at Alameda last month:

The Alameda Unitarian Club had the pleasure of hearing Cantor E. J. Stark in song recital on Wednesday evening of last week. He sang a recitative and aria from Verdi's "Ernani," the prologue from "I Pagliacci," Suppé's "Vergissmeinnicht," "Sans Toi" (d'Hardelot), Schumann's "The Two Grenadiers" and "Afar from Home," by Victor Herbert. Of his singing the musical critic of the *Alameda Tidings* wrote: "The cantor sings with great earnestness and absolute forgetfulness of self, and, arriving at a furious climax, he held his audience spellbound under his magnetic power." It is a long time since Mr. Stark has been heard in song recital, though he has a very large repertory of songs, operatic, classic and sacred. He has given so much time to the synagogue that he has not the necessary hours left in which to practice other work. When he first came to San Francisco, however, he often sang at concerts, and none of his songs was so popular as the grand old "Two Grenadiers."

One of Madame Lankow's Pupils.

MARTHA HOFACKER, one of Madame Lankow's artist pupils, has signed a contract for several years as juvenile dramatic singer at the Royal Court Opera at Darmstadt, Germany. This is gratifying news, and illustrates again what can be done here by pupils who have talented teachers and who are talented themselves.

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A REPLY TO ASHTON.

ALGERNON ASHTON, an English composer of muth music, recently sent to THE MUSICAL COURIER a letter attacking Tchaikowsky's methods of composition, and denying him a place in the ranks of the greatest composers. Spirited replies have come from various quarters. Among them is the following which appeared in a London paper:

"It would be interesting to know from Mr. Algernon Ashton since when the highest standard of criticism of music—or for that matter of any art—has been the possession or otherwise by a composer or artist of a 'distinctive style.' Mr. Ashton is enlightening enough to inform us in his latest letter that Tchaikowsky is not to be mentioned in the same breath as Mendelssohn, Schumann and Chopin, as he lacked a 'distinctive style.' Assuming this to constitute Mr. Ashton's critical standpoint in music, why does he not complete his task? Distinctive style forming the prime test of musical greatness, why does he not at once place Sir Arthur Sullivan, Mr. Sousa, Mr. German and Leslie Stuart above Tchaikowsky in the scale of musical precedence? Nobody could possibly deny to those composers the possession of a 'distinctive style.' Assuming Tchaikowsky to lack this, he must indeed stand not only below them, but also below Miss Maud Valerie White and George Le Brunn, whose melodies, I believe, are stamped with distinct individuality.

"One must, from Mr. Ashton's standpoint, instantly revise many judgments on other matters than music. Homer must no longer occupy the premier position among the classic poets. His style was far less distinctive than that of Virgil. Rudyard Kipling in poetry should be at once given precedence over Shelley for the possession of 'distinction' in style. In fact there must be instant revolution in artistic judgment if 'style' is to form the prime standard of criticism in art and letters.

"But it does not and never will form that standard. 'Style' may distinguish one popular story writer from another, it may give precedence to this essayist over that, may place more commissions in the way of one journalist than another, or gain a passing vogue for some more or less demented contemporary in literature or art. But in judging accepted works of genius the word has no place. Who ever considers the 'style' of Shakespeare or Milton? Similarly, who thinks of the 'style' of Handel or Beethoven? Handel wrote his melodies as he did, because, to his mind, there was no other expression for them. It was not the stylist that spoke but the man. Who thinks of style in listening to a Beethoven adagio? It is because these works are 'styleless' that they stamp their authors as among the great gods of art. Where is the style of the opening of the C minor Symphony, the 'Eroica,' the 'Pathétique' Sonata? Is it the style of Schubert's C Symphony that makes it one of music's greatest landmarks? Do we think of his manner when we listen to that finale?

"But to come to the four composers immediately before noticed. Mendelssohn stands far above Tchaikowsky because, if you please, he had this 'distinctive style.' If Mr. Ashton goes into the matter he will realize that it is just because Mendelssohn's style was so very distinctive that his music is at the present time beginning to show signs of exhaustion. It was his fault, not his virtue, that his style was so apparent. The shallow brilliancy of much of Chopin, too, is accordingly attributable to this very style so much belauded by Mr. Ashton. It was too much style that made much of Schumann's work rambling, formless and patchy. It was this very style that prevented his ever giving us anything like a fine thought in symphonic form. "It is because of the style of Brahms that much of his work is musical waste ground, which makes his great thoughts so few and his small ones so many.

"The obvious truth is that to make 'style' the ground of criticism in music leads to fallacy. We have no primary concern with it. Mendelssohn, Schumann and Chopin live not because of their 'distinctive style,' but because they have given to the world a sufficiency of fine melodic thoughts—styleless, if you please—to immortalize them. Where is the Mendelssohn style in the 'Scotch' Symphony? The Chopin style in the Polonaise in A flat; the Schumann style in 'Manfred'? Lost, hopelessly lost, in greatness of the composer's conception. It is the man Mendelssohn, Chopin or Schumann which speaks in these works, his thoughts, not his style.

"Coming at last to Tchaikowsky, what have we to consider in estimating his greatness? Just what we have considered in the case of every composer from Bach to Brahms—the thoughts they have given to the world, style or no style. Tchaikowsky has given us in the 'Pathétique' Symphony, in the first instance, an amazing creation. It is a vast musical expression of its composer's personality. His whole outlook in life, the outcome of his philosophy, finds overwhelming expression here. Because of that outlook in life, the sentiment pervading the work has much in it which reflects the emotions of modern man, who sees in it a great conception. Beside a work thus in-

spired what, after all, are the stylistic effusions of anybody? Tchaikowsky has given us a great thought. The world pauses and listens. Its ear is tickled by no personal mannerism, not because there is none, but because it absorbs itself in the main.

"The foregoing has been written solely on the assumption that Mr. Ashton is correct in stating that Tchaikowsky had no 'distinctive style.' But is Mr. Ashton right even in his hypothesis? Can he kindly tell me who would or could have written the five-four movement in the 'Pathétique,' the pizzicato in the fourth, the waltz and finale in the fifth symphony, had not Tchaikowsky obliged? Is there nothing distinctive in the manner in which Tchaikowsky develops the opening figure of the first movement in the 'Pathétique'? Is there nothing distinctive in that intensely passionate, barbaric episode which follows the crash after the first statement of the well known melody in that movement? Is there no distinction in the march? The finale? Has not 'Romeo and Juliet' the touch of a distinct individuality? 'Manfred,' 'Francesca,' 'The Tempest'? Are not each of these works pregnant with personality? Can any serious man deny that it is the very individuality of his style in his greater works which marks Tchaikowsky from his contemporaries? No man has seen the poetic subjects of those fantasias in the same light, though only too many have essayed to treat them musically.

"Coming to trivial compositions, is there no distinctive style in the Overture Miniature of the 'Casse Noisette,' the 'Sugar Plum' dance, the 'Reed Pipe' dance? Does Mr. Ashton thoroughly know Tchaikowsky's piano compositions? Is there nothing individual in many of the 'Seasons' Morceaux, the humoresques, scherzos, mazurkas, reveries? Trivial they may be, but nobody can deny them distinctiveness. And finally are any of the songs of Chopin, Mendelssohn or Schumann, whose greatness nobody dare deny, more distinctive or reflective of the spirit of their composer than 'None, but the Lonely Heart,' 'A Heavy Tear,' 'Not Words, My Beloved,' 'Invocation to Sleep' and many others?

"Mr. Ashton, in conclusion, designates Tchaikowsky as 'frothy.' All I can say is that if he applies this term to those works by which serious people appreciate the composer, it would better describe his own knowledge of, and judgment on, his subject.

VIVIAN CARTER."

NEW BOOKS OF THE WEEK.

- APOLLO AND KEATS. By Clifford Lanier. Poems. Boston: Richard G. Badger.
THE SONG AND THE SINGER. By Frederick R. Burton. Illustrations by Street & Smith.
THE GIRL PROPOSITION. By George Ade. A bunch of He and She fables. Illustrated. New York: R. H. Russell.
TANGLED IN STARS. By Ethelwyn Wetherald. Poems. Boston: Richard G. Badger.
THOUGHTS ADRIFT. By Hattie Homer Louthan. Poems. Boston: Richard G. Badger.
THE DANCERS. By Edith M. Thomas. Legends and Lyrics. Boston: Richard G. Badger.
A REED BY THE RIVER. By Virginia Woodward Cloud. Poems. Boston: Richard G. Badger.

George C. Bender Program.

LAST Sunday evening at St. John's P. E. Church, Stamford, Conn., this musical program was sung:

- Magnificat in D.....Fields
Nunc Dimittis in D.....Fields
Anthem, Prepare Ye the Way of the Lord.....Garrett
Hymn 36.....
Offertory, The Great Day of the Lord is Near.....Martin

Mr. Bender has a choir of two score voices, and the singing is of a high order; the boys produce an unusually warm tone, perfectly true, singing easily the high G's, and avoiding the "hoo-hoo" sound so common with the English trained boy singers. His solo tenor and solo bass did well, the entire service going with spirit. Mr. Bender fills an important place in Stamford, and is certainly destined for greater things.

Erskine Porter in Allentown, Pa.

FURTHER press notices of Erskine Porter from Allentown papers included the following:

Master Erskine Porter, of New York, was the soprano soloist of the evening. He was heard in five selections, each one of great beauty. Master Porter sang very pleasingly, and his work found much favor with the audience. His voice is remarkably clear and sweet, and its range is phenomenal for a boy soprano. Master Porter's stage presence is as interesting as his vocal efforts are skillful.—The Daily City Item.

His voice is surpassingly sweet and exquisitely true.—Daily Leader.

The Verdi Asylum About Ready.

THE Asylum for Aged Musicians, built in Milan with Verdi's money, will be opened on February 27, 1903, with four women and five men. There is room for 100, but not till the end of a decade will the funds be sufficient to provide for that number. The men in the home will wear clothes and hats similar to Verdi's. The room set aside as a museum already contains many interesting things, including the several pianos which Verdi played on at various periods.—Exchange.

THE GRAU OPERA.

MONDAY evening of last week "Tannhäuser" was given. This was the cast:

Tannhäuser.....Mr. Gerhäuser
Elizabeth.....Madame Gadski
Venus.....Miss Marylli
Wolfram.....Mr. van Rooy
Landgrave.....Mr. Blass
Shepherd.....Madame Schumann-Heink
Conductor, Hertz.

Wednesday we had a new opera, "La Traviata," by the young and talented composer Verdi. A promising coloratura singer, Madame Sembrich, appeared in the title role.

The cast:

Violetta.....Madame Sembrich
Alfredo.....Signor de Marchi
Germont.....Signor Scotti
Flora.....Madame van Cauteren
Anina.....Mlle. Bauermeister
Dr. Grenville.....M. Du Fricke
Conductor, Mancinelli.

Friday evening came another new work that should quickly win some popularity. The opera was "Rigoletto."

The cast was:

Gilda.....Madame Sembrich
Maddalena.....Mme. Louise Homer
Giovanna.....Mlle. Bauermeister
La Contessa.....Madame van Cauteren
Il Duca.....Signor Dani
Rigoletto.....Signor Scotti
Sparafucile.....M. Journet
Marullo.....M. Bégué
Monterone.....M. Gilbert
Borsa.....Signor Vanni
Conte di Cesprano.....Signor Cernucci
Conductor, Signor Mancinelli.

Signor Dani is the third tenor that has been brought forth this season, and he is the third tenor that has failed. They announced him as "an old fashioned Italian tenor with a silvery voice," or something to that effect. Old fashioned he was, to be sure, but the silver in his voice did not shine. Mr. Grau is doing his best, but luck seems to be against him this year. The audience was visibly disappointed in the silvery tenor.

Verdi is at last coming into his own. For a change, one of his operas was given at the matinee Saturday afternoon. David Bispham made his first attempt at the role of Iago. The role is still intact. The full cast:

Desdemona.....Madame Eames
Othello.....M. Alvarez
Iago.....Mr. Bispham
Emilia.....Madame Homer
Cassio.....M. Bars
Prompter.....A very noisy one
Conductor, Mancinelli.

Saturday evening the German singers were in possession and gave a low price performance of Wagner's "Lohengrin." Herr Anthes lost more laurels. The complete cast was:

Lohengrin.....Herr Anthes
Elsa.....Madame Gadski
Ortrud.....Madame Schumann-Heink
Telramund.....Herr Mühlmann
Herald.....M. Dufrique
King.....M. de Reszké
Conductor, Hertz.

There is rest neither for the wicked nor for Verdi. Monday evening Aida was again interred in a living tomb with Rhadames. These helped:

Aida.....Mme. Emma Eames
Amneris.....Mme. Louise Homer
Una Sacerdotessa.....Miss Marylli
Rhadames.....Mr. de Marchi
Amonaro.....Mr. Scotti
Ramfis.....Edouard de Reszké
Il Re.....Mr. Journet
Un Messaggero.....Mr. Vanni
Conductor, Mancinelli.

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FRANCIS WALKER'S RECEPTION.

FRANCIS WALKER'S rooms in the Van Dyck held fully 600 guests Tuesday, December 2, it being the date of a general reception in the building and one upon which the majority of the artists received their friends. Mr. Walker had sent cards to hundreds of personal friends, and they brought acquaintances to introduce to the popular baritone and teacher. In the labor of receiving and entertaining he was assisted by ten ladies—Mrs. Holcombe, Mrs. MacPheeters, Mrs. Robinson, Mrs. Ketchum, Mrs. Carpenter, Mrs. Clark, Mrs. Harvier, Mrs. Comstock and the Misses Youenes and Baquié. In the evening there were songs by Miss Mary Linck and Mr. Walker, and Miss Wills played Moszkowski's Waltz in E major. Later Mr. Walker will have some pupils to present in his studio musicales, and with such a social connection as his it is no slight introduction for new singers.

The query, "Is it necessary for a successful teacher of singing to be a singer?" was the starter of an interesting conversation not long since, and Francis Walker, in view of his work as a vocalist, lecturer and writer, was listened to with great interest. He said:

"The teacher of singing may not be a singer equipped for a public career, but still a singer he must be to the extent of being able to give good examples in many details that must be learned by direct imitation. It is with him as it should be with the teacher of piano or of any other instrument. There are many such who never play in public, but they are perfect illustrators in their studios. I have heard old, old singing teachers—notably Manuel Garcia at the age of ninety—give to their students an occasional tone or phrase that would be helpful in the hearing and of which the difficulties would quickly be solved for the listening student. In his case the voice was almost nil—just slow waves of breath nearly toneless—yet it carried his intention sufficiently to do some good. It does not follow that all singers are good teachers. When they are failures, it is frequently because they are not good musicians. Such may know the routine of their own personal studies well enough to lead along the way those who have the same type of voice. As a rule all the man can do who is a good general musician, but not a singer, is to impart style or teach repertory in some lines.

"But think for a moment what should be the equipment of a singing teacher who can take students from beginnings and put them before the public—students with all kinds of voices, I mean. With what a range of solfeggi he must have acquaintance—Vaccini, Panzeron, Nava, Panofka, Marchesi, and a score of others. He must know where and how to select from these for all types of voices and all degrees of advancement. Then he must know the traditions of the various schools—be able to replace the antiquated cadenzas of the Italian scene with the dramatic passages that give nobility and distinction to them. He must understand that many classics, notably Handel's works, are like pencil sketches ready to be painted over with the colors of various and suitable embellishments. He must be possessed of such knowledge of harmonic construction as will enable him to grasp a writer's meaning in the entire score, for in a Schumann song or a Wagner scene the vocal part alone is far from being all genius had to say. He needs experience. He needs in-born ability to impart his acquired knowledge. And one of his greatest needs is general culture and wide reading, for only with that can he have the needful power of language and the ability to formulate illustrations that will reach all kinds and grades of intelligence. Many teachers otherwise well equipped make only occasional successes with students because they have but one way to express a given idea—one form of illustration with which to appeal to the intellect. In my own teaching I follow as nearly as I can what I believe to be the principal tenets of that indefinable system—the Old Italian School; but with all possible eclecticism in the appliance of its methods."

POWERS' MUSICALE.

AT his informal afternoon of music on Saturday last Francis Fischer Powers introduced to his friends some of his advanced pupils who until then had not been heard at these musicales. These affairs are of unusual artistic excellence, and Mr. Powers can always be depended upon to use wisdom in the preparation of his programs, so that not a pupil is introduced until he is able to interpret faithfully the selections to be sung. The pupils fully sustained this view, Mrs. George Knight, of Kansas City, making a splendid impression by her artistic use of a beautiful contralto voice. Mrs. Rose McCann is another whom we heard Saturday for the first time and another of whom Mr. Powers may be justly proud, for she proved a fine exponent of his method. The same may be said of Mrs. C. C. Orthwein and "Ted" House. Mrs. Orthwein sang with a dignity and repose that added very materially to her success, and Mr. House's fine manly baritone rang out in a way that betokens great success for him in the future. Mr. Stanley exhibited a bass voice as remarkable in depth as it is beautiful in quality. And Kirk—another

Western protégé of Mr. Powers (whom his teacher, Hans Kronold, has pronounced a genius)—captivated everybody by his really remarkable playing of the 'cello. Mr. Kirk is about twenty years of age, and is certainly destined to great things in his chosen field. He is a lifelong friend of Mr. Powers' other protégé—Harold Stewart Briggs—who has won such distinction here because of his ability as an accompanist and solo pianist; when they played with Miss Julia Allen in a trio for violin, 'cello and piano, the enthusiasm was boundless. Miss Belle Vickers, Percy Hemus, Paul Volkmann and Fred Wallis each scored a personal triumph, and contributed appreciably to the success of the afternoon. Miss Dorothy Lyles sang well, pleasing her auditors, and promising much for the future.

BLAUVELT IN COVENT GARDEN.

[BY CABLE.]

MUSICAL COURIER OFFICE,
LONDON, DECEMBER 9, 1902.

Musical Courier, New York:

LILLIAN BLAUVELT has been engaged for the next Covent Garden season. The début will take place in June. She will sing Marguerite, Zerlina, Juliet and Michaela.

DELHAZE-WICKES PIANO RECITAL.

MME. LISA DELHAZE-WICKES gave a piano recital last Wednesday afternoon at the residence of Mr. and Mrs. Sidney J. Marx, 36 West Ninety-seventh street. Mrs. Rollie Borden-Low, soprano, and Alfred Donaldson-Wickes, violinist, assisted in the following program:

Violin and piano, Sonata, A major.....Handel
Andante, allegro, adagio, allegretto, moderato.
Mr. and Mrs. Delhaze-Wickes.
Song, Chère Nuit (aria).....Bachelet
Mrs. Borden-Low.
Piano solo, Rondo Capriccio.....Mendelssohn
Madame Delhaze-Wickes.
Violin solo, Adagio Religioso, Fourth Concerto.....Vieuxtemps
Mr. Wickes.
Songs—
Pastoral.....Vericini
Spring Song (violin obligato).....Weil
Mrs. Borden-Low.
Piano soli—
Impromptu Fantaisie.....Chopin
Berceuse.....Grieg
Etude de Concert.....Martucci
(Dedicated to Madame Wickes.)
Madame Delhaze-Wickes.

The pianist played with her usual brilliancy, and in the ensemble number with her husband gave evidence of musicianly skill. Mrs. Low's singing charmed the guests.

The "Spring Song," by Weil, for which Mr. Wickes played the violin obligato, was redemanded.

Miss Hoegsbro's Pupils.

THE pupils of Miss Inga Hoegsbro and Mrs. Schliktkrull gave the following program at an informal recital in Miss Hoegsbro's studio November 26:

Lohengrin Wedding March.....Wagner
Marianna Majenski.
Tarantelle.....Piezouska
Lillian Schubitz.
Gypsy Rondo.....Haydn
May Gallagher.
Sonatina in A.....Kuhlau
Mildred McCormick.
Shepherds' Hymn (duet).....Schultz
Lena Brod and Armand Miller.
Study in G.....Streabhog
Carl Naumburg.
Watchman's Song.....Grieg
Moris Bissell.
Study in F.....Streabhog
Merry Farmer.....Schumann
Elsie Lazarus.
Waltz in C, The Fair.....Gurlitt
Anita Ingersoll.
Sonatine in C.....Kuhlau
Bluma Schubitz.
Barcarolle d'Oberon.....Weber
Mabel Resthoff.

The next recital will be given January 17.

Francis Stuart Pupil.

MARGARET STEPHENS, of California, has a lovely contralto voice, and sang at the Church of the Disciples Thursday night. Possessing youth, good looks, charm of manner and real musical talent, she is on the way to prominence.

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KINGSLEY'S ORGAN RECITAL.

THE second of Bruce G. Kingsley's organ recitals took place last Thursday evening in the Second Church of Christ, Scientist. Just before beginning the program Mr. Kingsley had the lights turned low, so only the beautiful dome was illuminated, and during the music the doors were closed, all of which heightened the artistic effect greatly. The Händel Concerto served to show his facile technic, while the Adagio from Beethoven's Septet displayed tasteful registration and care in phrasing. The Fugue in D, with its playful theme, by Bach, showed his pedaling, and in the overture to "Romeo and Juliet," by Tchaikowsky, he produced stunning effects, not forgetting to mention the big climax crash at the end. There was much dash in the Guilmant "Wedding March," followed by a double round of applause, and the Mendelssohnlike scherzo from "Boabdil," by Moszkowski, was clean cut and effective. Undoubtedly in Wagner's music lies Kingsley's greatest sympathy, for he played the Magic Fire Music, from "Siegfried," with dash; the voices of the forest bird, the fire music, all stood out clearly, and the closing number, the overture to "Rienzi," crowned the evening. Here the organist rose to fine heights, and the magnificent organ crashed and thundered the marchlike themes and counter themes like unto a veritable 100 man orchestra.

ANNA FRIEDBERG'S MUSICALE.

MISS ANNA FRIEDBERG'S first musicale was held at the Wiley studios Friday afternoon. The program was carefully selected from various well known composers. Miss Friedberg sang in English, French and German in a clever manner, charming those so fortunate to hear her. She was the recipient of several floral tributes. Miss Elsa von Moltke played violin solos well, and Anna Balz her piano solo, as well as the accompaniments, with much sympathy. The program follows:

Aria, La Zingara.....Donizetti
Miss Friedberg.
Violin solo, Andante (second movement), Concerto.....Mendelssohn
Elsa von Moltke.
Soli—
Sehnsucht.....H. Hoffmann
Fallih, Fallah.....van der Stucken
Miss Friedberg.
Piano solo, Polonaise, op. 53.....Chopin
Miss Balz.
Soli—
Berceuse.....Chaminade
Ouvre tes yeux bleus.....Massenet
Miss Friedberg.
Violin soli—
Le Cygne.....Saint-Saëns
Serenade Andalouse.....Godard
Elsa von Moltke.
Soli—
Love the Peddler.....German
You and I.....Lehmann
Miss Friedberg.

Wheeler Musicales.

J. HARRY WHEELER gave one of his pupils' recitals Wednesday evening, at his home on West End avenue, assisted by the reader, Miss Merle Bowen; the pianist, Mrs. J. Harry Wheeler, and the violinist, Miss Anita Marquisee. The program was as follows:

Open Thy Lattice.....Grieg
F. O. Newlean.
The Sweetness of Loving Is Dreaming.....Bartlett
Miss Willia Cunningham.
Pieta Signore.....Stradella
J. Lee McClure.
Open Secret.....Woodman
Miss Flora McDonald.
Reading.....
Miss Merle Bowen.
Memory.....Park
Thy Beaming Eyes.....MacDowell
Miss Cunningham.
Violin solo, Fantaisie Ballet.....Beriot
Miss Anita Marquisee.
Hear Throbs.....Bendel
The Rosary.....Nevin
Mrs. Minnie Castle Davis.
Spinning song, Flying Dutchman.....Wagner-Liszt
Mrs. J. Harry Wheeler.
When Icicles Hang on the Wall.....Foote
The Chase.....Mattei
Mr. McClure.
Song of a Heart.....Tunison
George R. Wick.

KREISLER.

SARASATE.

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FIRST AMERICAN TOUR of the EMINENT GERMAN PIANIST ALBERT FRIEDENTHAL.

EUROPEAN PRESS NOTICES:

LONDON.

(October 2, 8, 14.)

The Daily Telegraph—Mr. Friedenthal offered a particularly thoughtful and pleasing interpretation of the Prelude, and his playing of the two other chosen examples of the same description, as also of the Valse, Nocturne and Fantaisie Polonaise, was marked by no little skill and taste. His treatment, subsequently, of Brahms' Ballade was earnest and strong, the brooding character of the music being faithfully depicted.

The Globe—That Herr Friedenthal is a pianist of talent is obvious. He has a fine technic, a neat, crisp touch, and he is a clever player. He played Chopin's Prelude and portions of the Sonata in B flat minor with beautiful delicacy and clearness. His readings are careful and thoughtful enough, and betray much study.

The Morning Post—Herr Friedenthal possesses good technic, and is undeniably a capable pianist.

The London Musical Courier—Herr Friedenthal is above all an artist, and his intuitive intelligence creates an atmosphere about his work which is agreeable alike to musicians and those who instinctively respond to the influence of good music. He should feel highly pleased with the warm reception accorded his playing by the fairly large audiences present at his recitals.

AMSTERDAM.

(October 18, 27, 1902.)

The Telegraaf—This eminent pianist gave a recital in the Concertgebouw, in which he presented himself as an unusual Chopin player. I have heard the B flat minor Sonata performed by Rubinstein at least fifteen times. Of the different masters by whom I heard it later, among them Paderewski, Bauer and Sieveking, none has given me so much satisfaction as Friedenthal. None, save Rubinstein, brought out so well the vigor and passion of the composition as he.

THE HAGUE.

(October 20, 23, 1902.)

The Vaderland—Titan or magician? In which corner is this pianist to be placed? In that of the piano virtuosi or in that of the piano poets? Is he of the race of the Rubinstein or of that of the Busonis? Whom does he resemble more—Pugno or Paderewski? He possesses a great technic, formed in the best school, and above all the art of producing all sorts of nuances and of singing on the piano.

N. Rotterdamsche Courant—His program was composed chiefly of Chopin's works, which he rendered not only with great bravura, but also with a wealth of nuance which showed off in the best light the character of the compositions.

BERLIN.

Vossische Zeitung—Friedenthal's piano playing captivates through a certain clearness, positiveness and finish which characterize the intelligent and educated musician. But other high qualities direct the interest of the listener to the artist, namely, a carefully cultivated touch and an enormously sure technic.

National Zeitung—His keen and persevering mind penetrates into the depth of the composition, so to say, into the very soul of the composer, and he renders both the whole and its single parts with a sure technic and with perfect clearness.

Berliner Tageblatt—Herr Friedenthal interpreted these Northern composers with a great deal of intelligence and a lively temperament, which also lends to his excellent technical performance a powerful individuality.

LAUSANNE.

Gazette de Lausanne—* * * He played with an infallible mechanism, full of inspiration and with the most refined and delicate shades in his touch.

HAMBURG.

Hamburger Nachrichten—Whatever he told us was essentially a thing of the present, a picture whose every detail was warm with life. In his playing he is no on-looker, but a participator, acting, loving, dreaming and fighting.

STOCKHOLM.

Stockholm Dagblad—* * * In Chopin's Polonaise, with its staccatos and wild octave passages, his talent showed forth most conspicuously; the same in the "Wanderer" Fantasy and in Beethoven's Sonata, op. 109, where the polyphonic production was very clear. Liszt's Rhapsody pleased exceedingly and was rapturously applauded.

COPENHAGEN.

Danebrog—Herr Friedenthal showed himself a powerful Titan of the piano, possessing immense technical skill, which enables him to overcome the greatest difficulties with authority and ease.

National Tidende (referring to the Brahms B flat major Concerto)—He evidently approached it with a holy senti-

VIENNA.

Anton Door writes: "I enjoyed exceedingly his performance. He stands with his ability and knowledge in every respect on the height of the time. The execution of the B flat minor Sonata of Chopin was eminent."

ROME.

La Tribuna—Friedenthal conquered easily the sympathies of his listeners by means of the delicacy of his touch and the depth of his temperament. Most eminent was his interpretation of Chopin, which seems most to appeal to his artistic nature.

Cronaca Musicale—He performed works of the greatest composers of the century, from Beethoven to Liszt, and thus had ample opportunity to display now aplomb and energy, now delicacy and sentiment. Yet we would like to name one composer who quite especially found with him a characteristic and individual interpretation—Chopin. We have heard the most famous Chopin players, among whom was De Pachmann, and we can well say that Friedenthal need fear comparison with none.

BERN.

Intelligensblatt—Thank God! At last a real, genuine artist who, although possessing eminent abilities, appears as a man of extremely modest bearing. One who is able to execute this famous Etude with so much sentiment, to play the Polonaise with such force and inspiration, to perform that Rhapsody of Liszt with so much virtuosity and technical perfection, has no need of being praised by the critics.

GENEVA.

Le Genevois—Mr. Friedenthal had a great success owing to his energetic execution; he showed muscles of iron as well as an extraordinary mechanism, and an interpretation full of shades and coloring.

BUDAPEST.

Pesti Hirlap—He is an excellent pianist with wonderful technic and an elegant manner of execution.

Pester Lloyd—Herr Friedenthal proved himself an artist of perfect taste and greatest abilities.

TRIEST.

Il Mattino—The pianist Friedenthal, who enjoys a European reputation, is one of the most brilliant virtuosi. His technic overcomes every difficulty, his touch is very expressive, his performance shows good taste, but his happy temperament induces him especially to cultivate Chopin, Grieg and Liszt.

INNSBRUCK.

Nachrichten—Clear and complete mastery of technical difficulties, power, fullness of tone are his principal qualities as a virtuoso, while his wonderful manner of interpreting is that of an artist of the first rank.

BUCHAREST.

L'Indépendance—The enthusiasm provoked by Albert Friedenthal a few days ago at his Chopin recital had filled the immense hall of the Athenaeum to the last seat. He who has reached such a high position in his art, who is able to interpret a work like the "Sonata Appassionata" in such a superior way, need not be criticised. The royal family adorned the performance by their presence and remained until the end. Her Majesty (Carmen Sylva) always led the applause after every piece.



ALBERT FRIEDENTHAL

ment, and he finished it in all its parts successfully. Four solos which he also performed characterized him as a most prominent virtuoso.

CHRISTIANIA.

Dagblad—He belongs to those pianists for whom technic presents no difficulties. But he is also a very able musician, who masters the peculiarities of the different composers. His touch is excellent, and, in short, he is an eminent artist.

Dagsavisen—In Albert Friedenthal we made yesterday the acquaintance of a pianist with an elaborate technic and of a predominating artistic temperament. His performance was rewarded with enthusiastic applause.

NICE.

Phare du Littoral—He possesses all qualities of a prominent pianist: a delicate touch, powerful play, sentiment of shades, refined and delicate interpretation.

ALBERT FRIEDENTHAL will make a tour of Mexico during January, and will be available for concerts in the United States during February and March.

Applications for engagements may be made to his Private Secretary, Mr. JULIUS FRANK, Berlin, S. W., Wilhelm St., 3 A, if the same can reach Berlin before January 1st; otherwise address "JULIUS FRANK, care German Consulate, 11 Broadway, New York."

HERR FRIEDENTHAL will leave Berlin on January 1st for Mexico, via New York-Laredo.



Greater New York

New York, December 8, 1902.

MRS. ETHELBERG NEVIN'S interest in the "Sunshine Mission," on Eleventh avenue, near Thirty-eighth street, has led her to arrange for public performance of three musical afternoons, at the Holland House, devoted to the composers Nevin and Richard Strauss and the poet Thomas Moore. The first program, of Nevin's compositions, was as follows:

Etude.
Venetian Love Song.
H. L. Brainard.
Before the Daybreak.
Herbst Gefühl.
Heinrich Meyn.
The Nightingale Song.
The Dreammaker Man.
Mrs. J. L. Wyman.
Mighty Lak' a Rose.
At Rest.
H. T. Burleigh.
African Love Song.
'Twas April.
Miss Jennie Dutton.
Captive Memories.

Miss Jennie Dutton, Mrs. Julie L. Wyman, Heinrich W. Meyn, H. T. Burleigh, Mrs. Reginald Carrington (reader), H. L. Brainard at the piano.

Mr. Brainard played with poetic touch and marked sympathy for the composer. The tenor, Heinrich W. Meyn, reached a fine climax in "Herbst Gefühl," while Mrs. Wyman's singing was a marked feature of the afternoon. The high A flat in her first song was entrancing in quality and her enunciation throughout was a model. Mr. Burleigh is at his best in the refined type of Southern dialect song, and had to sing "Mighty Lak' a Rose" twice. He gives every word the utmost meaning. Miss Dutton made the "African Love Song" highly dramatic, and into "Twas April" she puts intimate meaning. The song cycle, "Captive Memories," is one of the composer's daintiest, most charming works, full of grace and melody, beautiful in harmony, and was sung on this occasion in excellent fashion. It is a baritone's work anyway, and gave Mr. Burleigh full opportunity. Mrs. Carrington read the connecting text in a voice of pathos, and Mr. Brainard during the entire program was a reliable and sympathetic pianist. Noticeable was it that almost all the compositions were written in the flat keys, a predilection of Nevin's. Monday afternoon the Strauss program was given, with Frank Hemstreet, baritone; Lillian Miller, pianist, and Mrs. Amy Grant reading the "Enoch Arden" text.

The Verdi concert to raise money for a memorial bust in New York took place at Carnegie Lyceum Friday evening, before an audience of good size, with these artists: Miss Kathrin Hilke, soprano; Miss Laura Bellini, soprano; Mme. Katherine Flemming-Hinrichs, contralto; Leo Lieberman, tenor; Sig. Giuseppe Campanari, baritone; Sig. Clemente Bologna, basso; Richard Burmeister, pianist, and Clementino de Macchi, musical director.

Miss Hilke sang the "Queen of Sheba" aria with fine effect, and with tenor Lieberman and basso Bologna united in the trio from "I Lombardi." The dramatic contralto of Mrs. Flemming-Hinrichs, with her especially full, low tones, caused interest, while baritone Campanari was perhaps the special feature of the evening. Leo Lieberman sang the "Aida" aria with beautiful tone quality and fine shading, while Laura Bellini, the coloratura soprano, won the heartiest applause. A second Verdi concert is promised for January 22, when the feature will be the first performance in New York of his "Stabat Mater." The patronesses of the entertainment were:

Mrs. Henrietta Beebe, Mme. Broadfoot Cisneros, Miss Maria Cossano, Mme. Luisa Cappiani, Mme. Clara de Rigaud, Miss Kathrin Hilke, Mme. Eugenia Mantelli, Mme. Nellie Melba, Mme. Nordica Dôme, Miss Amalia Seebold, Miss Milka Ternina and Miss M. Tracy.

The patrons were:

Dr. Robert Abbé, Dante Antolini, Lyndon Arnold, A. C. Astarita, A. M. Bagby, Oliver P. Belmont, Perry Belmont, David Bispham, Clemente Bologna, Chev. G. Branchi, Richard Burmeister, Giuseppe Campanari, Hon. Jacob A. Cantor, Victor Capoul, Vittorio Carpi, Hon. C. G. Conn, Vito Contessa, C. W. Coombs, P. Coppini, John D. Crimmins, Frank Damrosch, Walter Damrosch, Clementino de Macchi, Everett & Co., Rev. G. Ferrante, Filoteo Greco, Victor Harris, A. Lambert, A. A. Lindo, E. Maxwell, A. Molinelli, S. Moyle, A. Reichmann, S. Rizzo, Sohmer & Co., Hugo Sohmer, Chas. F. Tretbar.

Frank Herbert Tubbs calls attention to a common species of fraud perpetrated through the aid of the advertising columns of the dailies. He says:

An advertisement recently appeared in a newspaper at New York for an entire quartet—soprano, alto, tenor and bass. Do not be deceived by such call for singers. No one needs to advertise for singers in that way; it is pure "fake" advertising. Probably someone takes this means occasionally to obtain a lot of names of persons to whom he can send circulars about his teaching; or, sometimes a magazine wants such list for sending out sample copies. It is a mean thing to arouse the hopes of a lot of young people when there is no possibility of giving them positions. If anyone wanted such a quartet of singers he would apply to some legitimate choir agency, where applicants' qualifications are known. Pay no attention to such an advertisement.

At the National Arts Club last week there was an interesting musicale, the participants being May Walters, alto, a sister of Esther Palliser; Charlotte Demuth, violinist, mentioned by THE MUSICAL COURIER as successful in her playing at the Put-in-Bay meeting of the National Music Teachers' Association last July; Mrs. C. H. Wellman, solo pianist; Heathe Gregory, the basso, and Bessie Hester as accompanist. Gregory sang solos by Gounod, Wekerlin, Castello and Augusta Holmès; Miss Walters sang excerpts by Strauss, Lehmann, Chaminade and Arthur Foote, while Miss Demuth played Saint-Saëns' "Rondo Capriccioso," the slow movement from Lalo's Spanish Symphony, Boisdoreff's Serenade and a Brahms-Joachim Hungarian Dance. The galleries were filled by the friends of members of the club.

Anita Marquisee, of Syracuse, is a rising young violinist, pupil of the Joachim Violin School (Geraldine Morgan), who plays with much musicianship and nice tone quality. The Adagio in B flat, from a Ries suite, sounded most musical in her playing, while Saint-Saëns' "Rondo Capriccioso" she does with much dash and temperament. This young violinist is on the way to high position among the many American violinists.

Mme. Marie Cross-Newhaus' first Sunday evening at home was enjoyed Sunday night by as many people as could find room in her suite of studios. This was the program:

Kreutzer Sonate (first movement).....	Beethoven
Herr Ludwig Laurier and Henry Levey.	
Prologue to I Pagliacci.....	Leoncavallo
Robert Hosca.	
Polonaise in A flat.....	Chopin
Henry Levey.	
Au Private.....	Massenet
Bessie Bonsall.	
The Joy that Comes.....	Oley Speaks
The composer.	
French songs.....	Isabel Carleton.
Second movement from Concerto in D minor.....	Wieniawski
Herr Laurier.	
Group of original compositions.....	Speaks
The composer.	

Mr. Laurier and Mr. Levey pleased by their excellent playing, and Miss Bonsall had to sing an encore. Miss Carleton is the Newhaus prize winner of the competition of last spring and sings with much style. Speaks' singing of his own songs was a feature, and Miss Weber played sympathetic accompaniments.

Laura Newman recently played some piano pieces in such fashion as to attract the immediate attention of THE MUSICAL COURIER'S representative. She spent a year in Berlin with Hutcheson, then three years in Vienna with Leschetizky, and plays with much brilliancy and spontaneity. Chopin's B minor Scherzo and a new Arabesque, by Leschetizky, were particularly effective as she plays them. The young pianist is so slight of figure one does not expect such power, and with it all she possesses much delicacy and good, clean cut rhythmic powers.

Frederic Martin's Engagements.

SOME additional engagements recently booked by Frederic Martin, of Boston, are: December 12, concert with South Framingham Choral Society, Dr. Jules Jordan conductor; December 16 "Messiah," Dayton, Ohio; December 17, recital, Delaware, Ohio; December 18 and 19, "Messiah," Oberlin, Ohio, with Genevieve Clark Wilson, the Chicago soprano; December 16, "The Messiah," Worcester, Mass.; January 15 and 16, Littleton, N. H., festival.

NASHUA ORATORIO SOCIETY.

THE Nashua, N. H., Oratorio Society opened its third season in "The Messiah" in City Hall, on the evening of December 4. Although the same work was sung by the society last winter, the hall was filled to its utmost capacity, not only by the musical people of that city but also by representative people from surrounding cities. Two of the soloists, Miss Anita Rio and Dr. Ion Jackson, had sung in Nashua last season and were warmly welcomed on their reappearance. Miss Janet Spencer, of Boston, and Carl E. Dufft, of New York, appeared for the first time, and at once established themselves as favorites.

The orchestral part of the evening's program was furnished, as usual, by the New Hampshire Festival Orchestra under the efficient leadership of Henri G. Blaisdell, of Concord. Mr. Blaisdell's appearance on the platform was enthusiastically applauded. The efficiency of the orchestra was specially shown in the "Pastoral" Symphony in the first part. This performance was applauded by audience, chorus and soloists alike. Miss Anna L. Melendy was the pianist.

The chorus of 100 voices is well balanced and shows every evidence of having been carefully trained. It is not often that such chorus work is heard and it showed what conscientious preliminary work had been done not only on the part of Conductor E. G. Hood, but also individually among the members. In the closing of the opening chorus the possibilities of what the chorus could do were shown. The volume shown in the chorus "For Unto Us a Child is Born" won not only the applause of the audience but of the soloists. It was stated at the conclusion of the concert by musical authorities that the Hallelujah Chorus had never been sung in like manner in the State and that it would be difficult to find a larger chorus which could put more expression into the work than did the Nashua chorus.

Miss Rio sang with much expression and feeling, her voice lending itself well to the music.

Miss Spencer, contralto, has a voice of great depth and richness, which she uses most artistically. She was enthusiastically applauded.

Dr. Jackson was at his best and that is a high standard. His voice is beautifully clear and his singing was greatly enjoyed.

Dr. Dufft never sang better. "Why Do the Nations So Furiously Rage?" was a superb piece of work.

To hear such chorus work, and such soloists, was a revelation as to what New Hampshire can do musically and as to the development of musical taste in that State. Nashua has reason to feel proud of having such a musician as E. G. Hood working for the advancement of higher art, and it is a bright promise for the future to know that he is president of the State Music Association. In the hands of such a progressive worker steady improvement and advance may safely be predicted.

Madame Ohrstrom-Renard's First Musicales.

THE first of a series of musicales by Madame Ohrstrom-Renard, at her studio, 444 Central Park West, during the winter took place Saturday, November 29, in presence of a large number of people. A fine program was presented, consisting of duets by Madame Renard and Miss Mackenzie, solo numbers by Miss Rebecca Mackenzie, Mrs. Lewis Mendelssohn, Mrs. Hortense Mendelssohn, all pupils of Madame Renard and Miss Alice Judge and Miss Ida Bremer, pianist.

Blauvelt's Success.

MME. BLAUVELT has been singing at the English festivals and on her concert tour with great success a new song (with orchestra), written and composed expressly for her by Liza Lehmann, England's famous woman composer, entitled "Molly's Spinning Wheel." She received most complimentary notices from the London press for her singing at the second Richter concert in November, and is to sing at Windsor December 15, her last appearance on the present English tour before leaving for America being at Glasgow December 27, in "The Messiah."

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JULIE GEYER.

MISS JULIE GEYER, whose portrait is on the first page of THE MUSICAL COURIER this week, is a pianist of fine accomplishments and bright promise. Already she has achieved much, yet her career is before her; her proudest successes are to come.

Miss Geyer was born in New York. Her mother, herself an excellent pianist, early perceived her talents for music and determined to cultivate them. She watched with loving concern the rapid advancement her daughter made under her tutelage, and decided that the girl should be placed with the most capable teacher in New York.

Miss Geyer was taken in hand by Joseffy, who recognized her exceptional gifts. With him she remained several years, and he esteemed her as one of his best pupils. She was a diligent student, an incessant worker. Her progress was rapid and her acquirements were sure. She had an ambition to be a concert pianist and directed her studies to that end.

Whenever Miss Geyer played in public she was praised, and it was prophesied that she would become one of the comparatively few great woman pianists. This prediction in a measure has been verified, for Miss Geyer already holds an enviable position among the foremost women pianists.

A few years ago Miss Geyer made a pleasure trip to Europe and visited most of the important cities. While in Berlin she made the acquaintance of Moritz Moszkowski, with whom she studied several months. Under the guidance of that eminent teacher she enlarged her repertory, adding to it some of the big concertos.

Miss Geyer is now making a tour of the United States with Kocian, and everywhere divides the honors with him. Her dainty and elegant yet forceful style has received the warm commendation of the most discriminating critics.

While abroad Miss Geyer played in a dozen or more concerts and won an unequivocal success. The London newspapers said:

Miss Geyer has admirable technic and a free and strong wrist, while her scale playing is wonderfully accurate, her rendering of Liszt's Polonaise in E being admirable.—Daily News.

Miss Geyer takes everyone by surprise by her admirable playing. It was a delightful musical treat to hear her accurate and expressive rendering of Beethoven's beautiful allegro con brio (first movement), from Sonata, op. 53, &c.—The Queen.

Miss Julie Geyer executed with precision, power and delicacy Chopin's Scherzo in C sharp minor, Mendelssohn's Prelude in E minor, three small pieces by Grieg and Liszt's Polonaise in E major. Miss Geyer is a lady of fine physique and undoubted talent.—Musical News.

Miss Julie Geyer played several pieces with great charm of style.—The Observer.

Miss Julie Geyer is a charming player, having extraordinary technique and with it a musical soul.—The Organist and Choirmaster.

These press notices tell of Miss Geyer's success at home:

Miss Geyer was heard in a group by Brahms, Schumann, Schubert-Liszt and Rubinstein. There is individuality in her playing, she has deft fingers and an enviable wrist action, and has spared no pains to master her task. The audience applauded her liberally.—New York Evening Post.

Miss Geyer plays with excellent intelligence, with good tone, finished phrasing and a warm color.—New York Times.

Miss Geyer displayed a clean touch, virile execution and a lofty sentiment.—Hebrew Standard.

Miss Geyer has a very attractive stage presence and bears herself with frank but modest self reliance. She is an admirable pianist. The technic is remarkably fine in its clearness, its fluency and its certainty. Her touch is musical and very beautiful, and she plays with ease, finish and intelligence, and in all that she does displays innate artistic sentiment.—Boston Herald.

Miss Geyer is a young woman who in her methods is Teutonic to the finger tips. She plays understandingly and with a very wonderful technic. Miss Geyer approaches her work solemnly with

a full knowledge of technical accuracy. She was at her best in the last number, Liszt's "Twelfth Rhapsodie." This was really magnificent; there was a reason and decision to the minor passages that were irresistible.—The Paterson News.

What THE MUSICAL COURIER wrote when Miss Geyer gave a recital in this city some months ago may be repeated with emphasis:

Miss Geyer is already well known and endeared to the musical public. She has indeed unqualifiedly sure fingers and a firm, round tone, which is singing, musical and under power of varied beauty of control. Her fluency and certainty are sources of unqualified pleasure, for all is smoothly accomplished with a modestly adjusted sense of confidence and composure that are very restful. Miss Geyer's decision is bold, enduring and thoroughly well founded. She has poetry in her conceptions, grace and at all times finesse.

NEWARK'S ORCHESTRA.

NEWARK, December 6, 1902.

NEWARK, which is fast developing and fostering musical talent and culture, glories in a permanent orchestra. In 1846 the Eintracht Musikgesellschaftverein was organized. Until 1898 its efforts were directed chiefly to vocal music, but apathy having taken hold of the singers the organization merged into the Musikverein Eintracht at that time, and instrumental music became the paramount issue. Louis Ehrke, a local violinist and musician, was selected as director. Working for four years he gathered about him the best local talent procurable, until now he wields the baton over an orchestra of more than fifty players. Some amateurs have been admitted, but all are industrious and enthusiastic workers, and each concert places the organization upon a firmer and higher level.

These concerts have now become a fixture and are patronized by all the music lovers in the city. Without a guarantee fund and relying solely upon the support of the club's associate members and the public, this band is marching on with bold strides. At the last concert, on December 1, the orchestra interpreted Cherubini's overture, "Medea"; Schubert's Unfinished Symphony in B minor; Rubinstein's "Music of the Spheres," and Tschai-kowsky's "Slavischer Marche," besides furnishing the accompaniment to the Mozart E flat Violin Concerto played by Otto K. Schill.

Mr. Schill played the Mozart concerto in a masterly fashion. He illumined his performance with a sparkling, refined, polished and skillful intelligence and musicianship.

Among the artists who have appeared at these concerts are Madame Schumann-Heink, Emil Fischer, Hans Kronold, Gertrude May Stein, Shanna Cumming, Nina Rathbone, O. Hentschel and Louis Ehrke.

The Tonkünstler Society.

THE following program was given at the Tonkünstler Society at Assembly Hall, N. Y., Tuesday, December 9.

Sonata for Piano and 'Cello, op. 19, G minor.....Rachmaninoff
Eugene Bernstein and Modest Altschuler.
Tenor solo, Summertime, a song cycle (new).....Landon Ronald
Dudley Buck, Jr., accompanied by Frank Howard Warner.
Modest Altschuler, 'cello.
Trio for piano, violin and 'cello, A minor, op. 90.....Tschai-kowsky
(In memory of a great artist).
Eugene Bernstein, Henry Schradieck and Modest Altschuler.

"The Deacon," by Henry Arthur Jones.

"THE Deacon," one of Henry Arthur Jones' choruses and plays, was given at Association Hall, Brooklyn, November 26, by one of the strongest amateur companies now before the public. The parts were taken by Mrs. Henry Allan Price, Miss Grace Hornby, Henry Allan Price and Graham Reed. The play, which is adapted to club and church entertainments, as no scenery other than the ordinary drawing room is necessary, will be given under the management of Mrs. Charlotte Babcock.

OUMIROFF'S FIRST RECITAL.

BOGEA OUMIROFF, a native of romantic Bohemia, but through residence and preference a Parisian, gave his first public recital in America at Mendelssohn Hall Wednesday afternoon of last week. Mr. Oumiroff is a baritone. In Paris, where he sang at the Colonne concerts and recitals, he met some of the socially conspicuous Americans who are making his sojourn in this country pleasant and profitable. At Newport and Bar Harbor last summer Mr. Oumiroff sang at the villas of leading New York families, and many of these greeted him when he appeared on the stage of Mendelssohn Hall last week. Besides the social elect enough musical people were present to lighten the order of things. As a linguist Mr. Oumiroff must have awakened the scholastic ambitions of local singers, for in addition to French, German, Italian and English, he sang in Russian and in his native tongue.

Vocally Mr. Oumiroff proved an agreeable surprise. His baritone voice is delightful in quality and unusual in compass. It is a high baritone, if such a term is permissible. He sings with taste, and, like all artists, sings some things better than others.

This was his program:

Ancient music—
Come raggio di sol.....Caldara
Adieu, Chere Louise.....Monsigny
Air de l'opéra, Jean de Paris.....Boieldieu
Partenza.....Beethoven
German classical music—
Erlkönig.....Schubert
Der Müller und der Bach.....Schubert
Der Nussbaum.....Schumann
Frühlingsnacht.....Schumann
Es hat die Rose.....Franz
Minnelied.....Brahms
Modern songs in various languages—
Nur wer die Sehnsucht kennt (Russian).....Tschai-kowsky
Le filibustier (French).....Georges
No More (English).....George Henschel
Hrac (The fiddler) (Bohemian).....Fibich
Barcarolle (French).....Johns
Ty ma ruz trnava (Bohemian).....Bendl
The Princess (German).....Grieg
Kdyz mne stara matka.....Dvorak
Dejte klec jestrabu.....Dvorak
Marne Namluy (Little Song).....Plicka

Musical historians would not think of classifying "Adieu, Chere Louise," by Monsigny; the Air from Boieldieu's opera and the song by Beethoven as "ancient music," for the reason that all three composers lived in the first quarter of the nineteenth century. Mr. Oumiroff sang both songs by the French composers extremely well. He was not so successful with the German lieder, although the "Minnelied," by Brahms, did reveal the refined sentiment of the poem and the singer's finished vocal style. When it came to the modern songs in various languages, Mr. Oumiroff afforded his listeners pleasure and instruction. The singing of Tschai-kowsky's impassioned "Nur wer die Sehnsucht kennt" in Russian and the gipsy songs by Dvorak in Bohemian stamped the recital as an event in the musical life of the metropolis. These are the features that are remembered, while what is conventional fades quickly from the memory. Should Mr. Oumiroff give a second recital in New York he ought to put more Bohemian songs in his program, for he sings them beautifully and sympathetically.

Mr. Oumiroff was assisted at the piano by a compatriot, Rudolph Prusha.

Charles Konedski-Davis in Recital.

THURSDAY evening, December 11, at Café Logeling, 235 East Fifty-seventh street, Chas. Konedski-Davis, the celebrated violin virtuoso, will be heard in a well chosen program, including Bach, Raff, Wieniawski, Bruch and de Beriot.

Selections will be given by the Riverside Quintet, which has been studying under Mr. Davis. Assisting artists are Miss Ednora Mahr, Mme. Clarkson Totten, and S. Adams and Conrad Wirtz.



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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, December 8, 1902.

THE Bush Temple Conservatory announces the engagement of Mme. Fannie Bloomfield Zeisler as head of the piano department in that institution. Ovide Musin, the Belgian violinist, will arrive in Chicago this week to assume charge of the department which has been assigned to him, and the engagement of these two eminent artists and instructors immediately lifts the North Side music school into more than local importance. Nor are the two distinguished names just mentioned by any means all the guaranty of ambitious aims and a high order of proficiency that the Bush Conservatory has to offer. The faculty includes quite a formidable list of musicians in the various departments whose work has won prestige and given influence to their possessors in the musical world. Of these—without any attempt to present them all, or to in any way classify them—are such distinguished executants and conscientious teachers as the Steindels, August Hyllested, pianist; Clarence Dickinson, organist; Dr. Allen, theorist, and Kenneth Bradley, the director, who has proved his ability as an instructor. Madame Zeisler will begin her work with the conservatory early in the new year. Her signed contract was received by the management on Friday last, and it is the result of negotiations begun more than a year ago.

From what has been said it is seen that the Bush Conservatory of Music already promises to play a large part in the musical life of Chicago and of the West. It will assume a place well up among the foremost institutions of music in this country and even—if the ambitions of the director are realized—any other country. The school is established upon large ideas and is financially strong. That is the vital point in its favor. The school is con-

trolled by a stock company, of which the president is Franklin Head, one of Chicago's wealthy and prominent business men. Among the stockholders are many other men of affairs, and they feel a pride in the institution which alone is a guarantee of success. The location of the school, too, is an advantage not to be overlooked. It is sufficiently removed from the heart of the business section to insure comparative freedom from the noise and dangers of the city, and yet it is easily accessible by all sorts of local transportation known to urban conveniences. The Bush Temple is equipped with every possible requisite, including almost endless studios, daintily furnished, and three halls for recital purposes, one of which is an auditorium seating nearly 1,500. In the director, too, the Bush Conservatory of Music possesses a man of unusual ability, and largely because he presents the rare combination of good business ability and broad musical knowledge. Mr. Bradley, furthermore, has had experience in conducting similar schools, though less extensive, in other cities. He was educated in some of the leading European musical centres and was for a time associated with the excellent conservatory in Cincinnati.

If there has been any doubt in the minds of the masses on the question of the permanency or popularity of an English singing organization presenting grand opera, this doubt was completely removed at the Studebaker Theatre in Chicago on Monday evening, when Henry W. Savage's Castle Square Opera Company inaugurated its fifth annual season of grand opera in English with an elaborate presentation of Gounod's ever popular "Faust." The return of the favorites to Chicago, where they have carried on so many successful conquests, was more significant than ever and they were given an enthusiastic reception by the

musical following of the city, which proved a glowing testimonial to the standing of the organization. Competent Chicago critics unreservedly pronounce the company the best that has ever sailed under the Castle Square colors, and this is a strong endorsement when it is remembered that the company has been continuously before the public for more than eight years and in this time has given over four thousand performances. One of its proudest boasts is that in all this time a bill has not once been changed after being officially announced by the management. The chorus is stronger numerically than ever before and the same comment may be made on the singing ability of those appearing in this capacity. The production of "Faust" is a complete one in every particular. Owing to numerous requests received by the management it has been decided to present "Tosca," the novelty of the engagement, next week in place of later on in the engagement.

In the New York Herald there is a cablegram from Hanover, Germany, saying that Emperor William led a band there. The cablegram concludes in this fashion: "The Emperor asked the band to play an old cavalry march composed in 1402 and called 'Stoerdebeke.'" People here are trying to figure out whether this march might not have been written by an ancestor of the Studebakers.

Earl R. Drake, the enterprising and gifted Chicago violinist, has been the first player to present to the American public Richard Strauss' violin concerto. Mr. Drake gave his concert at Music Hall with the assistance of an orchestra. Nothing in the unfamiliar concerto suggests the manner of the later Strauss. The form is conventional, and the ideas are neither striking nor novel. Nevertheless, the concerto is not without several pleasing episodes, and it is a work that gives the performer interesting and grateful opportunities. The first movement is the most ambitious, and in a sense the most musical. There is sufficient of a melodious element in the entire piece, and of course it is orchestrated with a master hand. The second movement is sentimental, much in the Mendelssohnian vein. The finale is bright, and shows that the composer thoroughly understands the violin. From a technical standpoint the work is just difficult enough to make a study of it worth while, and there is nothing in it to discourage the player of only moderate ability. Mr. Drake played with his usual technical ability and refined musicianship. He has temperament, and yet he never loses mental control of his performance. His tone is large and tenuous. He plays with breadth and dignity.

Miss Virginia Listemann gave a concert recently in Dubuque, Ia. Of her singing there a local paper printed the following flattering notice: "Miss Listemann's voice has rare dramatic expression, and in the aria from 'Traviata' particularly her voice showed to advantage. She is now reaping the reward of years of patient and earnest application to the study of her art. Miss Listemann's selections of encores were most happy, and her interpretation of the beautiful English songs appealed to all." Miss Lis-

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temann has just left for New York, from where she will proceed to Boston for her recital there.

The Arey Conservatory gave a very interesting concert at Steinway Hall. The following members of the faculty assisted: Chev. Lo Verde, pianist; Lola Gailey-Chace, soprano; Agnes Leist-Beebe; A. Howard Garrett, baritone; Mme. Marguerite R. Krosser, pianist; Helene Danken, reader.

Mrs. Sara McCulloch Ferguson, a pianist who has very successfully toured the West and the South, will soon be heard here in a concert of her own. Mrs. Ferguson is a pianist of lively imagination, who combines feminine sensibility with masculine sweep and power. She has won her greatest successes in such essentially bravura works as the Liszt Concerto in E flat and the same composer's Hungarian Fantaisie, both of which she has frequently played with orchestra. Mrs. Ferguson will make several local appearances this season and her debut is awaited with more than ordinary interest.

Miss Germaine Ames, a gifted young contralto, has just returned here from a course of study in Berlin. Miss Ames will rest awhile and make her formal debut late in the winter. She crossed the ocean on board the Kronprinz Wilhelm, and assisted at the usual charity concert in company with such renowned artists as Arthur Hochman, Emil Gerhäuser, Madame Galski, Herr van Rooy, Herr Emblad and Herr Georg Anthes. Miss Ames was the recipient of many hearty congratulations from her distinguished colleagues.

William A. Willett, the baritone, will sing Stanford's "Cavalier" songs at a concert of the Denver Apollo Club on December 18. On February 22 Mr. Willett is booked for an appearance with the United American Singers at Studebaker, Ill.

Miss Mary Wood Chase, the pianist, will play before the Peoria Woman's Club on December 11.

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A recital consisting exclusively of compositions by Mendelssohn will be given by the American Conservatory, Saturday afternoon, December 13, at Kimball Hall. Herbert Butler, Adolf Weidig, E. C. Towne, Theo. Militzer, Jan Kalas and the Misses Louise Blish and Amanda Closius will take part.

Miss Helen Buckley is having an unusually busy season. Some of her recent dates and others yet to come may be found in this list: November 28, concert at M. E. Church, Chicago; November 30, "The Creation," at Ravenswood; November 15, Muskegon, Mich.; December 16, "Hymn of Praise," Battle Creek, Mich.; December 25, "Messiah," Minneapolis, Minn. In Galveston recently Miss Buckley was very favorably received, as this short excerpt from the Galveston News will show: "Miss Buckley is a singer whose natural gifts and ability entitle her to a foremost place among America's vocal artists. In addition to her beautiful voice and the extensive training she has had, she possesses the intellectual power and fine artistic sensitiveness necessary to the understanding and personal application of the instruction she has received."

During the run of "The Prince of Pilsen," at the Studebaker Theatre, over \$100,000 was taken in at the box office.

On December 11 Miss Anne Shaw Faulkner will give the second of her pleasant musical lectures.

The Chicago Mendelssohn Club will give its first concert of the season next Thursday evening, December 11, and will be assisted by the eminent Scotch basso, David Baxter.

Charles Washburn, baritone, has everywhere been singing with great success. His recent appearances were at Cornell College, Mt. Vernon, Ia., November 19; Walter Spry concert at the home of Mrs. J. F. Blair, November 20, and Chanute, Kan., November 28. Mr. Washburn is booked to sing for the Woman's Club, Freeport, Ill., December 17, and the University of Illinois, Champaign, Ill., February 9.

HARMONICA.

Noted Choirmaster Retires.

WILLIAM SMEDLEY, one of the most famous choirmasters in the country, who has been connected with St. James' Episcopal Church in Chicago since 1885, has been compelled to retire because of approaching blindness.

Mr. Smedley is sixty-seven years old. He was soloist of Trinity Church in New York city for sixteen years, and was choirmaster of All Angels' Church in New York and other churches in this country and in England. He has composed many pieces of church music. The position of choirmaster emeritus has been created at St. James' Church for Mr. Smedley.

Engagements for Electa Gifford.

MISS ANNA MILLAR announces the engagement of Miss Electa Gifford by the Schubert Club, of Grand Rapids, Mich., for February 3, and the Kansas City Apollo Club for February 5.

Obituary.

Dr. Henry S. Cutler.

DR. HENRY S. CUTLER, composer and musical conductor, died on Friday in his summer home at Swampscott, Mass. Dr. Cutler was formerly organist and choirmaster of Trinity Episcopal Church in New York city. When the Prince of Wales, now King Edward VII, visited this country in 1860, Dr. Cutler decided to have a vested choir in Trinity similar to those in the English churches, because the Prince of Wales had planned to attend services there. The idea was at once taken up in this country and became general.

George K. Haines.

George K. Haines, a member of the firm of Haines Brothers, piano manufacturers of New York, and a nephew of the late Napoleon J. Haines, who founded this house, died at his home in this city December 1. He was forty-nine years of age.

W. Theodore Groenevelt.

Marc A. Blumenberg, Editor The Musical Courier:

KNOWING that THE MUSICAL COURIER has the largest circulation of any music journal in the world, I wish to inform you of the death of W. Theodore Groenevelt, last Wednesday, at Glen Cove, N. Y., where he had resided for the last twenty years or so. Professor Groenevelt was born in Germany in 1821, and came to this country when seventeen or eighteen years old. He was a charter member of the New York Philharmonic Orchestra. He was very versatile, playing violoncello, flute and clarinet. He concertized with such artists as Jenny Lind, Carl Formes, Ole Bull and many others; was a playmate of Clara Wieck and of Mme. Schumann.

While studying with him he would tell me of these interesting episodes of his life. Having been his last pupil on the violoncello I feel it my duty to make these facts known to the world through your paper. I remain yours truly.

HENRY C. HILL.

Vittorio Carpi's Pupils' Success.

MISS JENNY OSBORN, the well known soprano, has booked the following engagements: Milwaukee, "The Messiah," December 30; Wagner concert, Morning Choral Club, St. Louis, February 3; Sioux City, Ga., March 27; a week with the Thomas Orchestra in April, and six weeks of festival work with the same organization, from April 20 to May 30.

Albert G. Wallerstedt, baritone, is meeting with great success in the Eastern "Florodora" company.

The Listemann Sextet.

MONDAY evening, at Memorial Hall, Brooklyn, George Riddle, the well known reader, did Shakespeare's "Midsummer Night's Dream." The feature of the evening was the playing of the Listemann Sextet, which performed the incidental music. This organization has reached a high degree of artistic merit, and has no peer in the metropolis. The sextet will do a deal of touring this season.

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NEWS AT BUFFALO.

BUFFALO, N. Y., December 4, 1902.

RAOUL PUGNO will be the attraction at the Philharmonic concert next Sunday.

An excellent concert took place at the Teck Theatre, Monday evening, December 1. It was the first given this season by the Orpheus Society, under the direction of John Lund, with Streich Orchestra. Miss Marie T. McConnell, piano accompanist. The Maennerchor were in fine voice. Their opening number, "Pilgerchor," from "Tannhäuser," Wagner, was sung with deep religious feeling. Mrs. Shanna Cumming, who is such a favorite in Pittsburg and Brooklyn, sang the aria "Die Stille Nacht," from "Faust," Spohr. "In der Heimath," of Meyer Olbersleben, was sung by the Maennerchor with the reminiscent pathos indicated by the words. Mr. Lund apologized for the absence of Gwilym Miles, whose sudden illness prevented his appearance, and then introduced the great tenor Evan Williams, whose first number, the stirring dramatic song, "Sound an Alarm" ("Judas Macabæus") convinced his hearers that he was an artist of rare intelligence. In response to an encore he sang exquisitely a Welsh song entitled "All Through the Night."

The Orpheus then gave very spiritedly "Die Lore," Keizel. The composition is a quaint old poem written by Henry Carey in 1717. "Nachtstück" ("In the Night"), Lund, with Streich Orchestra and piano accompaniment by Miss McConnell, was so effectively given that a repetition was demanded. Miss McConnell is without a peer in Buffalo as an accompanist; she always evinces taste and technical ability. Mrs. Shanna Cumming sang the following group of songs: "Johnnie," Stanford; "The Rose Leans Over the Pool," Chadwick, and "Song of Sunshine," Goring Thomas. The audience was delighted with the following group of songs sung by Mr. Evans: "To My First Love," "You'd Better Ask Me," Loehr, and the encores "I'll Wait for Thee" and "Greeting."

Henry W. Hill, organist and choirmaster of Ascension Church, gave an organ recital last week in the First Presbyterian Church of Olean. Charles Poppert, the boy soprano, sang. The Olean Herald writes in glowing terms of Mr. Hill as an accomplished musician, possessed of excellent technic and musicianly feeling.

The Hargari Frohsinn, under the direction of Johannes Gelbke, gave a fine concert recently at the Vereins-halle. The program follows:

Overture, Bohemian Girl.....Balle
August Bamberg's Orchestra.
Grüsse an die Heimath.....Fromer
Frohsinn.

Der Mutter Trost Gesang.....Frank
Gedichter von J. Schaany.
Frühlingstoste.....Haeser
G. Frank.
Der Wald.....Haeser
Frohsinn.
Der Musik Enthusiast.....
Komischer Vortrag von Otto Haufe.
Duet aus Undine.....Lortzing
G. Runge and G. Frank.
Das Voglein im Walde.....Durner
Chor mit tenor solo, Frohsinn und Charles Keller.
Romanze.....Suppe
Dear Heart.....Mattei
Miss Minnie Weiss.
Jaeger's Falsch' Lieb.....Dreger
Heini von Steier.....Engelsberg
Frohsinn.
Wenn Ich die Geliebte Seh.....
Komischer Vortrag von Otto Haufe.
Orchestra selection.....Heinze
Moderne Minnesänger.....
Komische scene für vier Männerstimmen und Falset. Personen:
Ein Ritter.....G. Pfeffer
Seine Gemahlin.....F. Keller
Erster Minnesänger.....Otto Reuter
Zweiter Minnesänger.....August Kuhn
Ein Diener.....William Jung

The organ recitals given at Convention Hall last week to add to the attractiveness of the teachers' bazaar were well attended. Monday and Friday evenings Simon Fleischmann played the overture to Suppe's "Poet and Peasant," and Offertoire in G major, by Wily; Tuesday and Thursday afternoon, Emil R. Kenchen, Offertoire, by Reade, and Offertoire in D minor, by Batiste; Wednesday afternoon, Miss Mary M. Howard, Offertoire in E flat, Batiste; Wednesday evening, Jose Velazquez, "Chorale e Entrata," by Bossi; March and Chorus, from "Tannhäuser," were played by William J. Gomph; Friday afternoon, Bertram Forbes, Offertoire in D major, Batiste. On Saturday afternoon and evening, Marie F. McConnell, "Marche Pontificale," Lemmens, and a Polonaise by Chopin.

The Orpheus and Saengerbund societies, under the directors of their special leaders, John Lund and Mr. Plagge, sang at the bazaar on Tuesday and Friday evenings.

William J. Sheehan, the well known teacher of vocal music, will give a series of six song recitals; the first will be Thursday evening, December 4. At each recital a brief address will be made on voice production. The subject of

the first talk will be "The Voice Considered as a Musical Instrument." Mr. Sheehan teaches the Shakespeare method.

The friends of Charles McCreary, of Buffalo, are congratulating him on his well deserved success in Brooklyn. Thanksgiving week, when he won \$50 at the Saengerfest prize contest.

We notice in the announcements made of Sunday services an increasing tendency to make music the leading attraction. Sometimes a "song service" only is given, which is a boon to those who love music. Insensibly a taste is acquired for the religious atmosphere of a church, and the gain in attendance and interest frequently becomes permanent.

VIRGINIA KEENE.

Miss Hoffmann at Johnstown.

THE following criticism refers to the singing of Miss Hildegard Hoffmann, at Johnstown, Pa.:

The peg upon which the Germania Quartet Club hangs its musical achievements must be raised a few inches. The standard has taken an upward shoot and last night's concert at the Opera House marks the high point. Had the work of the club itself been of only ordinary merit, it would have been lost sight of, and even regretted, for the other numbers on the program were really metropolitan in character. Miss Hildegard Hoffmann stepped upon the stage a stranger to the Johnstown public. She immediately became a favorite. There is melody in her voice, there is beauty in her face and there is grace in her manner. She is an artist. Her voice possesses a remarkable range. It is essentially a singing voice—clean, sweet, unmarred by any throatiness. The pieces selected—"Wie nacht mir der Schlummer" (Weber), "O Listen to the Voice of Love" (Hook), Nocturne (Chadwick), Russian Song (Bruno Oscar Klein)—were admirably adapted to her range and abilities.—Democrat, Johnstown, December 4, 1902.

A New Mass by Mr. Claassen.

ARTHUR CLAASSEN'S new Festival Mass in D, op. 35, was sung for the first time at a sacred concert given last Sunday night at St. James' Church, Philadelphia. The Brooklyn composer was present. The soloists for the evening were Mrs. M. Nassau, soprano; Miss E. M. Pattee, contralto; H. B. Gurney, tenor, and W. J. Ringeisen, basso. W. Leps was the musical director and Clarence Bowden presided at the organ. The mass is in six parts—"Kyrie Eleison," "Gloria in Excelsis Deo," "Credo," "Sanctus," "Benedictus," "Agnus Dei."

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GABRILOWITSCH AT DALY'S.

Variations and Fugue on a Theme by Handel, op. 24.....Brahms
Sonata, op. 31, E flat major.....Beethoven
Venetian Boat Song, op. 62.....Mendelssohn
Si oiseau j'étais (étude).....Henselt
Prelude, D flat major.....Chopin
Scherzo, B minor.....Chopin
L'Alouette.....Glinka-Balakireff
Caprice Burlesque, op. 3.....Gabrilowitsch
Près de la mer (esquise).....Arensky
Valse, Le Bal, op. 16 (by request).....Rubinstein

FOR his first musical matinée at Daly's Theatre, on Thursday afternoon, Daniel Frohman presented Ossip Gabrilowitsch in a piano recital. A more ideal place for a concert could not well be imagined. The auditorium is cosy, well lighted and convenient. The acoustic properties are perfect. The artistic foyer, with its fine collection of paintings, rugs and bric-à-brac, lends the theatre an intimate atmosphere that is altogether lacking in our other New York concert rooms.

Gabrilowitsch's harmonious surroundings put him into the happiest mood. He began his program with a thoughtful reading of the lengthy Brahms variations. The young Russian pianist does not revel in technical display. He seeks the inner kernel of a composition and is content to give us a true presentment of the music without recourse to sensational means. He is an analyst rather than a poet; he has intellect rather than temperament. In the Brahms number these qualities helped Gabrilowitsch to differentiate nicely between breadth and strength. The variations were clearly exposed as to structure, tonal gradations were finically observed, and the fugue, worked up to a temperate climax, served as a fitting epitome to the whole work.

Beethoven's sunny Sonata, op. 31, was exactly adapted for an exposition of Gabrilowitsch's best qualities. All the details were traced with utmost care, yet a certain freedom pervaded the performance. The first movement was comparatively perfect. The scherzo lost some of its pregnant rhythm by being taken too fast. The menuetto was done with simplicity and charm. Gabrilowitsch rippled through the finale with clearness and spirit. The next three numbers displayed the pianist's excellent taste, his pure, expressive tone, and his polished technic. The popular Henselt study had to be repeated. In this piece Gabrilowitsch laid stress on lightness of touch rather than on extreme speed of tempo. The Chopin Scherzo was not well chosen. Gabrilowitsch feels no sympathy for heroic music. His control over his emotional forces is too complete. He is too self conscious. He never quite loses himself in his music. In consequence the scherzo was played much like an étude, without passion and without power.

Nothing more delightful has Gabrilowitsch ever done here than the group of Russian pieces. His own composition proved to be a rollicking caprice, bristling with tech-

nical difficulties, yet replete with melody of a tangible kind. The middle episode, strongly Russian in flavor, was well used harmonically and rhythmically. Rubinstein's Valse is one of the pieces that made Gabrilowitsch's fame in Europe. The number still shows traces of the pianist's early tendencies. He attacks it with great bravura, and does not seem to mind volume and brilliancy of sound. The audience was insistent in its applause, and Gabrilowitsch very graciously added an encore, Schumann's "Nachtstueck."

THE CRITICS HEAR MR. ROGERS.

THE following comments from the daily papers are from the criticisms on Francis Rogers' singing in Mendelssohn Hall last week:

Two song recitals took place in Mendelssohn Hall yesterday. The first, by Francis Rogers, in the afternoon, aroused no curious interest, since Mr. Rogers has established himself firmly in the good opinion of New York's song lovers, as was attested by the fine audience that listened to him to the end of a long program, and the approval bestowed upon his singing.—The Tribune.

Few of the vocal recitals offered so far in the musical season have given greater pleasure than that of Francis Rogers, which took place yesterday afternoon in Mendelssohn Hall. His program—which of itself showed him to be an explorer of some of the most delightful and less known regions of song literature, and not a follower of the beaten track—was interesting and varied. Mr. Rogers sings with intelligence, a positive musical feeling and fine taste. His voice is of good quality, though not of the greatest range, and he has some difficulty with some of his highest tones. He does not command a great range of color or emotional expressiveness, but he does not fail to touch the true significance of all that he sings, whatever be its emotional content. It is a pleasure to hear singing that is so manly and strong, so unaffected and so finished in style and delivery. There was a large audience, who listened with many manifestations of pleasure.—The Times.

Francis Rogers, baritone, comes forward about once every season with a song recital. His annual appearance was made yesterday afternoon at Mendelssohn Hall. There was an unusually large and smart audience, for Mr. Rogers is popular not only with those who know the difference between singing and not singing, but also with those who like to be found in frequented places and knowing company. In other words, it is "the thing" to go and hear Mr. Rogers. Curiously enough, he deserves it. Mr. Rogers has been popular ever since he came here from Boston. He accomplishes a great deal with rather slender means. His voice is a serviceable organ, but it is neither large in volume nor opulent in color. It is the sort of voice which would quickly weary the hearer were it not used with skill and sympathy. Mr. Rogers, however, is an earnest student of singing. He has learned a good deal about a much abused art. He uses his voice with judgment and with observance of vocal law. He is especially happy in the production of charming effects of color and gradation by means of his head tones. Added to his technical equipment Mr. Rogers has innate refinement and sensibility, together with a cultivated taste. He knows different styles of singing and employs them properly. He endeavors to recreate for the hearer the atmosphere of each song and he fails only with those to which the character of his voice is not perfectly adapted.—The Sun.

Francis Rogers, one of the best of our local singers, pleased a large audience at Mendelssohn Hall yesterday afternoon with songs

of Rameau, Franz, Rubinstein, Strauss, Saint-Saëns, Clay, Schubert and others. In much of his work there was a warmth and feeling not formerly noticeable, particularly in Saint-Saëns' "Désir d'Amour" and Hahn's "L'Heure Exquise," both of which were greatly applauded. In another vein, but equally successful, was Rie's "Am Rhein und beim Wein," which was sung with much spirit.—New York Evening Post.

In fact, two such paying audiences in one day are enough to make oldtime managers turn in their graves. Mr. Wetzel and Mr. Rogers have certainly "struck oil." As a singer, Mr. Rogers is gaining steadily in variety of style. His programs are scholarly, but not heavy; his baritone voice is wary of all monotony, and his demeanor is as modest as when he first came here as a Harvard College boy.—The Evening Sun.

VON KLENNER PUPILS' RECITAL.

THE December recital by pupils of Mme. Evans von Klenner was given at the studios of Madame von Klenner, 230 West Fifty-second street, Tuesday afternoon of last week. Madame von Klenner played the piano accompaniments, and in her usual gracious manner made some remarks on the progress of her pupils and the vocal method which has made her famous. The studios were filled with appreciative guests and friends of the young women. Songs by composers of all countries were included in the program, which was as follows:

Duet, I Will Magnify Thee.....	Mosenthal
Mrs. Sydney Rosenfeld and Miss Wright.	
Where'er I Walk.....	Handel
Mrs. Frank M. Avery.	
My Love's Like a Red, Red Rose.....	Schumann
Les Filles des Cadix.....	Tosti
Mrs. Louisa Siddall.	
If Thy Blue Eyes.....	Bohm
Miss Bessie Wright.	
Part song, In April.....	Gounod
Miss Farraga, Miss Decker, Miss J. Decker, Mrs. Avery, Mrs. Sprinkle, Miss Griffen, Miss Siddall, Miss Welker and Mrs. Rosenfeld.	
Serenade to Juanita.....	Joubert
Miss Lillie Welker.	
Alpine Rose.....	Sieber
Mrs. Wilder.	
Irish Love Song.....	Foot
I Cannot Help Loving Thee.....	Clayton Johns
Mrs. A. J. Sprinkle.	
Suabian Maiden.....	Proch
Mrs. Pauli-Schröder.	
In Maytime.....	Hiller
Mrs. Sydney Rosenfeld.	
My Marguerite.....	Old French
Miss Elizabeth Kefer.	
You and I.....	Lehmann
May Song.....	Denza
Miss Ada Louise Lohman.	
Als die Alte Mutter.....	Dvorak
The Swan.....	Grieg
Three Roses Red.....	H. Norris
Miss Marie Griffen.	
My Heart Sings.....	Chaminade
Miss Luella Ferrin.	
Part song, Voices of the Wood.....	Rubinstein

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50 COLUMBIAN BUILDING,
SAN FRANCISCO, December 1, 1902.

THE third concert of the Zech Symphony series was held at Fischer's Theatre on Wednesday afternoon, and was by far the best given so far. The house was filled, people being present from many of the surrounding towns. The program, which was made more enjoyable by the annotations of James Hamilton Howe, opened with the Schumann Symphony No. 4, in D minor (op. 20), which was given with fine effect. The "Romance" was a delicious bit of work. The Prelude to "Tristan and Isolde" was splendidly Wagneresque.

By request the symphonic poem, "Lamia," by Fred Zech, Jr., director of the Symphony Orchestra, was repeated. The composition is replete with musical poetry and is beautifully descriptive. The "Elfin Dance," with which it opens, is one of the daintiest bits of orchestration conceivable. It is a splendid conception, perfectly describing Keats' poem of the same name, and conclusively establishes the composer's right to a place in the front rank of his profession. The concert closed with Grieg's "Peer Gynt" Suite, which aroused much enthusiasm.

Mr. Zech was most generous in his reception of encores and repeatedly insisted on the orchestra rising in a body and sharing it with him.

Fred Zech, Jr., was born in Philadelphia, Pa., and began at a very early age to give evidence of unusual talent musically, so much so that while still very young he was known as a pianist of unusual brilliancy of execution. At nineteen he went to Europe and studied under Dr. Theo. Kullak in Berlin as a private pupil, remaining with him from 1877 until 1882, when he was engaged by Kullak to teach in the advanced piano classes in the Kullak Conservatory of Music in Berlin. Since then Mr. Zech has been a resident of San Francisco, where he has been one of the best known and most successful teachers in the higher art of piano playing. As a composer he has been a worker, composing five symphonies, three symphonic poems, four concertos for piano, one violin concerto, two string quartets, trio for piano, violin and 'cello, a 'cello sonata, three violin sonatas and two clarinet, one opera and many smaller works for piano, violin and voice. Some of Mr. Zech's symphonies and symphonic poems, string quartets, &c., have been publicly performed, always with marked success.

As a proof of the popularity of the concerts a second series is to be given. In the first concert a Beethoven-Wagner program will be given, including the beautiful Fifth Symphony of Beethoven. For the second and third concerts of the series there will be symphonic poems by Liszt and Saint-Saëns, a suite by Tschaikowsky, and Mozart's G minor Symphony. The concerts are under the management of Kenneth L. Bernard.

Enid Brandt, the infant artist of the piano, is in New York with her mother. She has played before Dr. Mason, who, on hearing her, declared she could give some of the great artists of the world points on tone production.

The Brandts expect to return to California the last of December.

The California Club gave a fine concert, Tuesday, November 25, in the Native Sons' parlors. The program was under the direction of Mrs. W. P. Buckingham. Mrs. Oscar Mansfeldt was the pianist and played two numbers with her usual fine effect. The Liszt-Mansfeldt Romance was delightful in its poetical interpretation and delicate handling, the pianissimo effects being particularly beautiful. The Chopin Valse, op. 42, was given in rapid tempo, and the difficulties were increased, as well as the brilliance of the composition enhanced, by the original arrangement of the composition which introduces all the runs in threes instead of singly, as Chopin wrote it. Mrs. Mansfeldt's last number was the difficult Moszkowski "Etude de Concert," which she played magnificently, closing in a storm of applause. The readings of Miss Grace Llewellyn Jones were a most enjoyable novelty. She was accompanied by Mrs. Mansfeldt on the piano. Vocal solos by J. Hoyt Toler, a very pleasing tenor, were well received, also numbers by Mrs. Paul Friedhofer and Miss Ella McCloskey. The accompanists were Miss Manning and Professor Martinez.

A song recital was given Monday evening, November 24, at Century Hall, by Miss Cornelia M. Little. The program was particularly good and well arranged from the following writers of vocal music: Augusta Holmès, Hedwige Chrétien, Paladilhe, Burmeister, Brahms, Tschaikowsky, Hahn, Dalayrac, Bungert, Chaminade, Nevin, Oscar

Weil, Fischer, Foote. Miss Little has a well trained soprano of good compass, adapted rather to parlor than concert work, and quite pleasing in quality. Her work is perhaps unemotional to a degree, but the program was well received, and encores were not lacking.

At the annual exhibition of water colors at the Mark Hopkins Institute of Art on Friday night a program of music was given under the direction of Sir Henry Heyman, in which numbers were rendered by Mrs. Richard Robb, soprano; R. E. Keene, basso; Miss Josephine Parker, violinist, and Emil Cruells, organist and accompanist.

At the last musical service given at St. Dominic's Church by the choir a fine program was rendered under the direction of Dr. H. J. Stewart, organist and director, with solos by Mrs. Martin Schultz, soprano, and Miss Ella O. McCloskey, contralto. MRS. A. WEDMORE JONES.

ANNA MILLER WOOD'S CONCERT.

LAST March Miss Cummings and Miss Anna Miller Wood gave a concert at Chickering Hall, Boston, when they were assisted by Karl Ondricek. The program was of modern French and Russian music. So important and eventful was the concert that they have been requested to repeat it before the Harvard Musical Association this month.

The program is as follows:

Sonate in G major, for piano and violin.	Guillaume Lekeu (1870-1894)
Le Chevalier Belle Etoile	Augusta Holmès
En Réve	Hedwige Chrétien
Psyché	E. Paladilhe
Chanson de Francesca	E. Paladilhe
Havaneise	E. Paladilhe
Lied Maritime	Vincent d'Indy
Barcarolle	Gabriel Fauré
Etude	Saint-Saëns
Scherzetto	Vincent d'Indy
Clair de Lune	I. Philipp
Feux Follets	I. Philipp
In Meinem Herzen	A. Arensky
The Enchanted Isle	S. Rachmaninoff
Der Frühling Nacht	S. Rachmaninoff
Good Night	A. Rubinstein
Es dunkelt	César Cui
War ich nicht ein Halm	Tschaikowsky
Au Couvent	A. Borodine
Caprice	A. Arensky
Prelude, op. 11, No. 1	A. Liadow
Prelude, op. 39, No. 4	A. Liadow
Chant d'Alouette	Tschaikowsky
Lesinka (Kaukasischer Tanz)	Rubinstein-Siloti

Arthur Griffith Hughes' Tour Begins.

ARTHUR GRIFFITH HUGHES, the young baritone, leaves this week for his tour through Massachusetts, New York, Pennsylvania and Ohio. In all he is booked for fourteen recitals and concerts, some under the auspices of musical clubs, and some of his appearances will be with symphony orchestras. He will return early in January to sing at the organ recitals by T. Arthur Miller in the Scotch Presbyterian Church and Bruce Kingsley in the Christian Science Church.

January 21 Mr. Hughes will give a recital in Knabe Hall, and for this date he will have the assistance of Richard Kay, violinist; Carl Haydn, tenor; T. Arthur Miller, pianist, and Miss Elsie Reimer, accompanist.



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THE PHILHARMONIC CONCERTS.

Overture, Coriolanus, op. 62.....Beethoven
 Concerto for Violin, E minor, op. 64.....Mendelssohn
 Symphonic Poem, No. 7, Festklänge.....Liszt
 Andantino, for violin and orchestra.....Saint-Saëns
 Symphony No. 2, E flat, op. 29 (first time).....Felix Weingartner

FRIDAY afternoon and Saturday evening there took place at Carnegie Hall the second public rehearsal and second concert of the Philharmonic Society. A program interesting but too long had been arranged, and there figured as an additional attraction Maud MacCarthy, the young Irish violinist. The slim attendance at both concerts must have been discouraging to the Philharmonic fathers. It is not that these entertainments attract the public less, but other concerts attract them more. Vide the recent appearances here of the Boston Symphony Orchestra, the Wetzler Orchestra and the Philadelphia Symphony Orchestra. If nothing else, at least a sense of veneration should bring all musical New Yorkers to the Philharmonic concerts. The Philharmonic Society is very old and should be treated with respect. At one time, long ago, when New York was musically much benighted, we needed the Philharmonic Society; today the society needs us, and we should in our superior wisdom be neither churlish nor ungrateful.

The Philharmonic fathers are busy men. It is a good deal for them to take a few hours off for rehearsal, so that the leader may become familiar with the score of the symphony. It doesn't matter about the overtures. They are usually played at the beginning of the program, before the audience has arrived, or at the end, after it has departed. To prepare a symphonic program during the intervals between other duties—such as teaching, playing in theatres, at restaurants, at dances and in "scratch" orchestras—is an arduous and a futile task. How fortunate that the gentlemen of the Philharmonic Society are not placed in this humiliating position. How very fortunate, indeed! It is a well known fact that the organization follows the mutual benefit plan. The annual profits are divided between the players. These profits are more than enough to pay the leader, who is employed by his men, and to enable the orchestra musicians to live in peace and plenty during the intervals between the concerts. The players are very strict with their leader. No nonsense in the matter of rehearsals is brooked by these old gentlemen. Nor will they permit trashy music to be played at their concerts. They once employed a leader named Paur. Unmindful of the society's great age, this Paur called many rehearsals and played music by an upstart named Strauss. This music is difficult and cannot be read at sight. Paur is now resting in Europe. His successor is a man who knows the Philharmonic Society well. In his case it will hardly be necessary to placard his music stand with the sign once facetiously suggested by a New York musical wag: "Any stops, repetitions or rehearsing of single parts should at once be reported to the business committee, which will give all such complaints its prompt attention."

But to come back to the subject of the recent concerts. The opening measures of the "Coriolanus" Overture were absolutely lacking in majesty. The rhythm was poor, and the attack of the strings seemed uneven and indecisive. That was indeed a weak kneed and wobbly

Coriolanus presented to us by the leader of the Philharmonic Society and his men. The noble Roman's armor hung on him loosely, and he seemed afraid of his own sword. The second theme, expressive of tenderness and nobility, was a very mockery. Once more the Coriolanus motive piped feebly, and then the pasteboard hero slunk away, scarce strong enough to drag his own weight. What a travesty on Beethoven's beautiful work, austere, simple, transparent!

Liszt's symphonic poem is a comparative novelty, for it rarely appears on contemporary programs. Various guesses have been hazarded as to the underlying purpose of the piece. Ramann says that Liszt designed it as wedding music for his marriage, which was then imminent. Liszt's joy at the approaching event could not have been very sincere, for the music sounds bombastic, blatant and artificial. A banal polonaise forms a noisy finale. This music is not the real Liszt, the Liszt of the Dante Symphony, of "Tasso," of the A major Piano Concerto and of the B minor Sonata. The orchestra revelled in the polonaise, where din was more important than detail.

Felix Weingartner's name is not strange to America. His clever orchestration of Weber's "Invitation to the Dance" has attained to some popularity here. His first symphony has been heard in Boston. His symphonic poem, "Das Gefilde der Seligen," was played in New York in 1898. In 1897 Chicago heard his "King Lear," symphonic poem, and in 1901 the E flat Symphony, No. 2. We have read also of Weingartner's operas, "Malawika," "Genesis" and "Orestes."

Some years ago the then very young man published a pamphlet in which he said very severe things about modern symphony writers. He upheld the conventional form of the symphony, as perfected by Beethoven. Now that we have heard Weingartner's work it must be admitted that at least he practiced what he preached. Against the form of this E flat Symphony not one word can be said, but its contents give one a hard musical nut to crack. Weingartner uses the classical shell for a rhapsodical kernel. He tells us in so many words that his work has no "program," and then he proceeds to write a first movement that bears all the distinguishing characteristics of a symphonic poem. When did a symphony ever have so weird and so sustained an introduction as this? When before did a classical symphonic scherzo serve merely as a medium for the display of tricks in instrumentation? And where is the model after which Weingartner copied his interminable slow movement for brass and two sets of tympani?

The introduction of the first movement is spun out to a length not at all warranted by the material employed. No mood is created by dwelling endlessly on a single tone, unless it be that of ennui. The themes are disappointing when they do come. Weingartner's system of conception seems to be arduous, but his ideas are still-born. They are dressed up into a semblance of real life by means of glittering orchestral robes, all spangles and all color. But let this bewildering garb fall for a moment, as it does in spots, and instantly the leanness of the melodic body becomes apparent. That is why Weingartner's apparatus is always at full tension. It is the play of his cleverness, not of his themes, that interests us, for interesting the work is as a specimen of how to make a symphonic something out of a melodic nothing.

The allegro begins with the veriest shred of a subject, but soon dwindles into a meaningless romp for the double basses and 'celli. With annoying insistence they repeat a commonplace rhythmical figure, which is a poor attempt at the "giocoso" suggested in the title of the movement. The Philharmonic Orchestra has fourteen double basses, but they seem unable to produce the proper semblance of tone. Their work in the scherzo sounded as though heavy furniture were being moved across the stage.

The slow movement is mainly devoted to the quartet for brasses mentioned before. It is a broad chorale theme, very German and very commonplace. The finale employs the now familiar device of recapitulating the thematic material used in the other movements. The conclusion shows Weingartner as a master of modern orchestration. He turns the orchestra upside down. It sounds almost as though the piccolo had changed parts with the tuba, and the violin with the bassoon. To sum up the composer as he shows himself in this symphony, it might be said that he employs the form of Beethoven, the manner of Richard Strauss, the color of Berlioz, and vehemence of Tchaikowsky, to apologize for the melodic sterility of Weingartner.

Maud MacCarthy was heard in New York several years ago. Since then she has evidently studied much and sincerely, for she returns to us vastly improved and fully able to hold her own with the few very good women fiddlers. Miss MacCarthy has, first of all, a remarkable effective bow arm—an advantage possessed by all of Arbos' pupils—which lends her technic a peculiar crispness and verve. She has, furthermore, an exceptionally sweet tone, pure and limpid, and of enough volume to hold its own with any orchestra but the New York Philharmonic. Miss MacCarthy phrases musically, has temperament and that rare gift in women, perfect rhythm. The cadenza was hurried a bit, but she displayed agile fingers and accurate intonation. In the slow movement from Saint-Saëns' B minor Concerto the young artist revealed some sentiment and a nice appreciation of tone shadings. The audience applauded her loudly and long.

The "Redemption" at Calvary Church.

CONDUCTOR A. Y. CORNELL promises a superior performance of Gounod's oratorio tomorrow, Thursday evening, at Calvary M. E. Church, 129th street and Seventh avenue, at 8.30 o'clock. Beside these soloists—Anita Rio, soprano; Mrs. A. S. Holt, alto; Dr. Ion Jackson, tenor; Percy Hemus, baritone, and Julian Walker, bass—he will have the help of a chorus of 100 selected voices and the vested church chorus of eighty voices.

Mary Louise Clary.

MARY LOUISE CLARY will make another concert tour in West Virginia, Ohio, and Western Pennsylvania during the early part of February. She will also make a short trip to the North during the latter part of January, appearing in several orchestral concerts and recitals in Canada.

Erskine Porter's Tour.

ERSKINE PORTER, the successful young concert soprano, has been booked by his manager, Remington Squire, for a short trip to the Middle West for several concerts and recital engagements during the latter part of this month and first part of January.

New York "Evening Post."—Theodor Björkstén, one of our great apostles of Bach, knows how to make an attractive program. * * * Mr. Björkstén has a voice of genuine tenor quality, with not a baritone ingredient. * * * He was at his best in "Ah, fuyez," from Massenet's "Manon," which he sang dramatically, and in Schubert's Serenade ("Leiselehen"), which evoked such a storm of applause that it had to be repeated. Several of the other numbers received applause enough to justify an encore.

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(Organized September, 1899.)

Dec. 11, Hartford, Conn.,	Mat. & Eve.,	Foot Guard Hall.
Fri., 12, Meriden, Conn.,	Matinee,	Jacques Opera House.
Fri., 12, Waterbury, Conn.,	Evening,	The Auditorium.
Sat., 13, New Haven, Conn.,	Mat. & Eve.,	Hyperion Theatre.
Sun., 14, New York, N. Y.,	Matinee,	Metropolitan Theatre.
Sun., 14, New York, N. Y.,	Evening,	The Casino.
Sun., 21, Mount Vernon, N. Y.,	Matinee,	Orpheum.
Sun., 21, New York, N. Y.,	Evening,	92d Regiment Armory.
Mon., 22, New York, N. Y.,	Evening,	The Casino.

Sailing December 24 for Third European Tour, opening Queen's Hall, London, January 2, 1903.

Music in

Brooklyn.



Brooklyn is, at last, to have a symphony orchestra. Since the legislative act through which Brooklyn lost its rank as a city little has been accomplished to maintain the dignity and independence that should be the pride of every great municipality. Before the consolidation Brooklyn was one of the great cities of the world, with a population of more than 1,000,000. The population has increased since 1900. Although annexed to Manhattan there is no reason why Brooklyn should not rise up and become wholly independent of the sister borough across the bridge. In the matter of schools, public and private, Brooklyn is better equipped than Manhattan. All womankind will speak in praise of the fine large Brooklyn shops. All horsemen are enthusiastic over the roadways. Brooklyn's park system is one of the finest in the world. Churches of all denominations abound, and all of these support hospitals and charitable institutions without number. When it comes to the arts and sciences, the Brooklyn Institute is doing a mighty work. Again and again the Institute has been commended by THE MUSICAL COURIER for many praiseworthy undertakings to advance music in the community. The Brooklyn Institute needs money. First of all, it wants a music hall. The esteemed director, Franklin W. Hooper, told the writer some time ago that without a music hall it would not be possible for the Institute to advance the work of the music department. The most scathing criticism of the Institute has come from ex-members of committees and boards, and this is particularly so of the music department.

Instead of finding fault these men should go back and help where they can to correct the mistakes and shortcomings. The new symphony orchestra, which will be organized by the time this issue is in the hands of the subscribers, will not succeed unless professional envy is checked. All good musicians in the borough should aid the plan either as performers or as supporters. It is reported that the Institute will lend its influence in launching the orchestra and the series of concerts that will soon be announced. Henry Schradieck, who is mentioned as

the possible conductor of the new orchestra, is a violin virtuoso and teacher of worldwide reputation.

Let all who love orchestral music hope and work for the permanent success of the Brooklyn Symphony Orchestra.

The one concert by the Institute last week was given by the Kneisel Quartet, and this was the third in the series which the players from Boston have given in Association Hall this season. Assisted by Mr. Zach as second viola, and Mr. Keller as second violoncellist, the quartet performed that wonderful Sextet by Tchaikowsky, written for two violins, two violas and two cellos. This work, which is No. 70 in the Russian composer's published scores, is like some great painting which moves the unlettered gazer as keenly as the connoisseur. Both feel the same thrill in the presence of a masterpiece. Something like the same feeling of awe creeps over all listeners, irrespective of musical knowledge, when a composition like this Sextet by Tchaikowsky is being played, and so flawlessly played as was the case Tuesday night, December 2. The themes are strong and the music pulsates with emotion and beauty, and in one climax suggests a part from a music drama played by full orchestra. The movements of the sextet are allegro con spirito, adagio cantabile e con moto, allegretto moderato, allegro vivace.

The matured and refined art of Mr. Kneisel once more delighted his admirers in the performance of the Bach Concerto for violin in A minor. In each of the three movements the Boston virtuoso adhered to the nobility for which Bach strove. When, as in the last movement, brilliancy was required of the performer, the playing never descended to mere technical display. The quartet played at the concert was the one by Mozart in E flat major, and the Kneisels played it with the finish and devotion that inspires all to reverence the art they bring to Brooklyn.

The New York Philharmonic Club, Eugene Weiner, director, played last week at the festival given in the Forty-seventh Regiment Armory for the benefit of the building fund of the Eastern District Branch of the Young Men's Christian Association. Three sopranos—Miss Dorcas Dunbar, Mrs. Helene Livingston-Coulter and Miss Lena Molena, and two tenors, Salvatore Sciarretta and William Xanten, sang solos. The orchestra played the Coronation March from "The Prophet," the "Poet and Peasant" overture, von Weber's "Invitation to the Dance," selections from Verdi and an arrangement of "America." The Philharmonic Club performed a Notturmo by Jadassohn, a Serenade by Godard and Handel's Largo, with flute solo by Mr. Weiner.

Society was represented at the song recital which William J. Hewlett gave in Memorial Hall. Mr. Hewlett has an agreeable baritone voice. He was assisted by the Polytechnic Orchestra, Miss Post, reader, and Miss Edith Milligan and Leopold Wolfsohn, pianists.

The program included:
Overture, Bridal Rose.....Lavalie
Polytechnic Orchestra.
Piano Suite, two numbers, Etude, D flat.....Liszt
Ballade, G minor.....Chopin
Miss Edith Milligan.
Baritone solo, Kings of the Road.....Bevan
William James Hewlett.
Reading, Count Gismond.....Robert Browning
Miss Alice Josephine Post.
Baritone solo, Thy Name.....Wood
William James Hewlett.

Piano solo, Hungarian Fantasia.....Liszt
Miss Edith Milligan.
Orchestral accompaniment upon second piano, Leopold Wolfsohn.
Reading, Sisterly Scheme.....H. C. Bunner
Miss Alice Josephine Post.
Baritone solo, May Time.....Speaks
William James Hewlett.
Operatic selections, King Dodo.....Luders
Polytechnic Orchestra.

In the Reformed Church on the Heights, Clifford Demarest gave an organ recital Tuesday night, December 2. The vocal soloists were Miss Ethel F. Little, contralto, and Frederick M. Davidson, solo tenor of the Reformed Church. Mr. Demarest played these unconventional numbers:

Concert Overture.....Faulkes
Pastorale.....Foote
Toccata and Fugue in D minor.....Bach
Sursum Corda (Elevation).....Elgar
Transcribed by E. H. Lemare.

Cantilene.....Wheeldon
Fantasia.....Saint-Saens
Romance.....Lemare
Grand Chorus.....Salome

Miss Little sang "O Thou That Tellest Good Tidings," from "The Messiah," and Mr. Davidson sang a song by Dudley Buck.

Wednesday evening, December 3, a large audience assembled in Wissner Hall enjoyed a good concert given by the young pianist, Miss Augusta Schnabel. Miss Schnabel also sang. Miss Schnabel was ably assisted by Carl Venth, violinist; H. W. Murray, tenor; Mrs. Carl Venth, accompanist, and Miss Jean Goldie Amos, accompanist. The program follows:

Concertstück, op. 23.....Weber
Miss Schnabel.
Prize Song.....Wagner
Mazurka.....Wieniawski
Carl Venth.
Madrigal.....Harris
Evening.....Gounod
An Open Secret.....Woodman
H. W. Murray.
Capriccioso.....Mendelssohn
Mandolinata.....Saint-Saens
Miss Schnabel.
Fantasia.....Venth
Carl Venth.
Heav'n Hath Shed a Tear.....Kücken
Liebesfrühling.....Damrosch
Miss Schnabel.
Spinning Song.....Wagner-Liszt
Berceuse.....Chopin
Miss Schnabel.

Miss Amos played the second piano part for the Weber "Concertstücke," and the accompaniments for Mr. Murray and for Miss Schnabel when she sang. As a pianist, Miss Schnabel has individuality, temperament and a good touch. Her playing gave much pleasure. Assisted at the piano by his charming young wife, Mr. Venth played brilliantly, and in his own Fantasia aroused the audience to applaud frantically.

The concert in Adelphi College Hall Thursday night of last week was designed chiefly to introduce Mrs. Sara B. Paine, a recent addition to the faculty of the school, a pupil of Dr. Henry G. Hanchett, and an accomplished pianist and teacher. Mrs. Paine was recently heard in one of Dr. Hanchett's recitals before the Brooklyn Institute, and last night she played delightfully a Schubert Impromptu, and an Etude of Godard. Porter F. At Lee,

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who has a fine baritone, was at his best in the two songs of Schumann—"The Hero" and "Thou Art so Like a Flower." Miss Susan S. Boice, well known as a church and concert soloist, sang unusually well a Pastoral. Mrs. G. R. Irving, contralto of the South Congregational Church, did well in the dramatic and difficult song of Allitsen, "O, for a Burst of Song." M. W. Bowman, one of the best tenors in the city, sang Sawyer's "Spanish Romance." One of the features of the program was the violin solo of Clarence de Vaux Royer. The piano solos of Dr. Hanchett added to the musical interest of the evening. The order of the program was:

Fannhäuser March.....	Wagner
Dr. Henry G. Hanchett.....	
The Hero.....	Schumann
Thou Art So Like a Flower.....	Schumann
Porter F. At Lee.....	
(Pupil of Mrs. H. S. Boice).....	
Impromptu in A flat, op. 90.....	Schubert
Mrs. Sara B. Paine.....	
(Pupil of Dr. Hanchett).....	
Pastorale (Carey).....	Old English
Miss Susan S. Boice.....	
Dews of the Summer Night (Don Munio).....	Buck
Mrs. Irving and Mr. Bowman.....	
Finale, Sonata in A minor, op. 19.....	Rubinstein
Clarence de Vaux Royer and Dr. Hanchett.....	
O, For a Burst of Song.....	Allitsen
Mrs. G. R. Irving.....	
(Pupil of Mr. Bowman).....	
Renouveau Etude.....	Godard
Mrs. Paine.....	
Spanish Romance.....	Sawyer
Martin W. Bowman.....	
Romance.....	Svendsen
Mr. Royer.....	
Silver Moon.....	Nevin
The Rose Leans Over the Pool.....	Chadwick
Mrs. Irving.....	
Military March.....	Schubert-Tausig
Dr. Hanchett.....	
Hunting the Hare.....	Old Welch
So Dear.....	Chaffin
Mr. Bowman.....	
La ci darem (Don Juan).....	Mozart
Miss Boice and Mr. At Lee.....	

Dr. Hanchett and Mr. Bowman will give a piano and song recital at Adelphi Assembly Hall Thursday night.

For the first of two musicales given last week at the residence of Dr. and Mrs. Stuart Close, 209 Hancock street, the hostess was assisted by Miss Laura Phelps, violinist. Mrs. Close played a group of solos, the Chopin Fantaisie in F minor and the Nocturne in G major, a Capriccioso by Brahms and the Prelude by Rachmaninoff. With Miss Phelps Mrs. Close performed part of Howard Brockway's Sonata for violin and piano. The music was charmingly rendered and the surroundings enhanced the artistic delights of the hour. The Closes give a second musicale tonight.

The music and literature of Spain was discussed and illustrated at the Klinglefeld College of Music Saturday evening, December 6. It was the third in the series of receptions by the faculty and students.

Monday evening of this week Hugo Troetschel gave the first of five organ concerts in the German Evangelical Church on Schermerhorn street, near Court. Miss Hildegard Hoffmann was the vocal soloist. The program follows:

Fourth Organ Symphony.....	Widor
Soprano solo, Hear Ye, Israel, from Elijah.....	Mendelssohn
Miss Hildegard Hoffmann.....	
Marche Nuptiale.....	Guilmant
Liebestod (Tristan und Isolde).....	Wagner
Gavotte in B flat.....	Handel
Cantilena (new).....	G. Waring Stebbins
Soprano solo.....	
Miss Hildegard Hoffmann.....	
Overture to William Tell.....	Rossini

Miss Sara M. Bostwick, soprano, assisted by Adolf Glose, pianist, and Mr. Tollefsen, violinist, gave a concert in Wissner Hall last night (Tuesday). The program speaks for itself:

Nocturne, E flat.....	Chopin
Le Rossignol.....	Liszt
Mr. Glose.....	
La Tortorelle.....	Arditi
Miss Bostwick.....	
Violin soli—	
Salut d'Amour.....	Elgar
Humoresque.....	Koeppling
Mr. Tollefsen.....	
An Irish Love Song.....	Lang
Snowflakes.....	Cowen
Airly Beacon.....	Nevin
Spring Song (with violin obligato).....	Weil
Miss Bostwick.....	
Magic Fire Music.....	Wagner-Brassin
Siegmond's Love Song.....	Wagner-Brassin
Mr. Glose.....	
Jewel Song, from Faust.....	Gounod
Miss Bostwick.....	
Violin soli—	
Andante Religioso.....	Thomé
Spanish Dance.....	Rehfeld
Mr. Tollefsen.....	
Printemps.....	Stern
Miss Bostwick.....	

Under the auspices of the Brooklyn Institute, G. Waring Stebbins will give an organ recital tonight in the Emmanuel Baptist Church, corner Lafayette avenue and St. James place. The singer will be Miss Marie Adele Stillwell, contralto. This program will be given:

Sonata V (three movements).....	Guilmant
Allegro appassionato, Adagio, Scherzo.....	
Cantilena in G.....	Stebbins
Aria, Return, Return, O God of Hosts (from Samson and Delilah).....	Handel
Berceuse.....	Rousseau
Scherzo.....	Rousseau
Toccata.....	d'Evry
Romance.....	Wheeldon
Songs—	
O, That We Two Were Maying.....	Nevin
Autumnal Gale.....	Grieg
Intermezzo.....	Lemare
Allegretto.....	Wolstenholme
Marche Ariane.....	Guilmant

The Brooklyn Apollo Club gave its first concert for this season at the Academy of Music last night.

Wissner Hall will be lighted up again tonight for the second musicale by the pupils of Alexander Rihm and Henry Schradieck. The young performers will be heard in this program:

Duo for violin and viola, G major (without accompaniment).....	Mozart (1756-1791)
Miss Lucille Billingsley (violin), Miss Goldie Morgan (viola).....	
Piano solo, Nocturne, op. 17, G flat.....	Louis Brassin (1840-1884)
Miss Maude E. Davidson.....	
Violin solo, Concerto No. 1, G minor, op. 26.....	Max Bruch (1838)
Miss Edith Belle Roberts.....	
(Piano accompaniment, in place of orchestra, Mrs. Henry Schradieck).....	
Piano solo, Ode to Spring, op. 76.....	J. Raff (1822-1882)
Miss Lillian C. Funk.....	
(Second piano, in place of orchestra, Mr. Rihm).....	
Overture, Magic Flute.....	W. A. Mozart
(Arranged for two pianos, four performers, by G. Röslar).....	
The Misses L. C. Funk, M. E. Davidson, J. Wolf and Mr. Rihm.....	

A special Christmas concert for children is announced by the Institute for Monday afternoon, December 22, in Association Hall. Miss Marguerite Hall, mezzo soprano; Gwilym Miles, baritone, and William Grafing King will unite in entertaining the audience in these numbers:

Songs—	
On the Way to Kew.....	Foots
A Tragic Tale.....	Slater
Nazareth.....	Gounod
Mr. Miles.....	
Songs—	
A Disappointment.....	V. Harris
A Good Little Girl.....	R. Mansfield
If No One Ever Marries Me.....	Liza Lehmann
The Swing.....	Liza Lehmann
Miss Hall.....	
Violin solo, Legende.....	Wieniawski
Mr. King.....	
Songs—	
Clear and Cool.....	Henschel
When All the World Is Young.....	Henschel
I Once Had a Sweet Little Doll, Dear.....	Henschel
Miss Hall.....	
Songs—	
The Birthday of a King.....	Neidlinger
To My First Love.....	Löhr
You'd Better Ask Me.....	Löhr
Mr. Miles.....	
Songs—	
A Thief.....	L. Stern
The Farmer and the Pigeons.....	Maubert
On the Ling, Hol.....	Kjerulf
Ring Out, Wild Bells.....	Gounod
Miss Hall.....	
Violin soli—	
Abendlied.....	Schumann
Mazurka.....	Musin
Mr. King.....	
Duet, It Was a Lover and His Lass.....	Walthew
Miss Hall and Mr. Miles.....	

Friday night the Boston Symphony Orchestra pays its second visit to Brooklyn. The opening number of the concert at the Academy of Music will be Mendelssohn's Symphony in A major, better known as "The Italian." The orchestral numbers will also include Harry Rowe Shelley's "Santa Claus" overture, Bizet's "L'Arlesienne" suite and parts from "Die Walküre." Anton van Rooy

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will sing "Wotan's Farewell" and "An die Hoffnung," from Beethoven's "Fidelio."

Miss Antoinette Huncke, assisted by other artists, will give a recital in Wissner Hall Friday night.

Miss Jessie Shay will make her first appearance in Brooklyn this winter Thursday evening, December 18, when she will play the following program at Wissner Hall:

Variations and Fugue.....Nicodé
Gavotte, B minor.....Bach
Andante from Sonata, op. 5.....Brahms
Tarantelle.....Lambert
Rigaudon.....Raff
Receuse.....Iijinsky
Double Note Etude.....Moszkowski
Waltz, op. 34.....Moszkowski
Alceste.....Gluck-Saint-Saëns
Nocturne.....Chopin
Rhapsody Hongroise, No. 12.....Liszt

THE WOMEN'S STRING ORCHESTRA.

FOR the first concert this season to be given at Mendelssohn Hall, Friday evening, December 12, the Women's String Orchestra will have the assistance of Mrs. Dora Becker Shaffer, violinist; Julian Walker, bass, and August Hoffmann, accompanist. Carl V. Lachmund, conductor of the orchestra, has arranged the following attractive program:

Old Chamber Music (edited by Dr. H. Riemann)—
Intrada und Tanz (1608).....Melchior Frank
Variationen Suite (1611).....Paul Peuri
Canzone auf den Schäfferstanz (1618).....Erasmus Wildman
Sarabande.....Bach
The Orchestra.

Group of songs—
Todessehnen.....Brahms
Der Alte Müller, Ballade.....Lachmund
Serenade, Don Juan.....Tchaikowsky
Mr. Walker.

Melodie.....Prince Heinrich von Preussen
Berceuse de Don César de Bazan.....Massenet
The Harpist's Evening Song.....Kienzl
Allegretto alla Polacca, from Serenade, op. 8.....Beethoven
(Violins, violas and cellos.)
Ciaccona (without accompaniment).....Bach
Mrs. Shaffer.

Group of songs—
Killiecrankie.....H. Wetzler
Love Me or Not.....Secchi
Border Song.....Cowen
Mr. Walker.
Praeludium, Menuett und Fuge.....Reinhold
The Orchestra.

Mrs. Roosevelt Hears Kocian.

KOCIAN, the Bohemian violin virtuoso, played before large audiences in Boston, Philadelphia, Baltimore and Washington last week. In Washington Mrs. Roosevelt and party occupied a box. Kocian has just composed a serenade for violin and orchestra dedicated to Miss Alice Roosevelt, which he will perform for the first time in Washington in February. During this week Kocian will play in Newark, Brooklyn, Detroit and Cleveland, and Manager Rudolph Aronson reports remaining dates fast filling up.

Wonders at Their Wanderings.

THE critic of the Springfield, Mass., *Republican* reproaches New York critics for spreading abroad such equivocal reports of Kocian's playing. The critic wonders mildly in this fashion: "One might read either that he is the one great violinist of the age, or that he is a clever lad, who plays like a conservatory pupil; that he excels in all styles, or that he is a mere trick violinist; that he is cold, that he is hot, also lukewarm. His tone, by one account, is big and luscious; by another, thin and pinched." It is no wonder that the Springfield critic wonders.

RUSSIAN LIFE AND MUSIC.

By Platon Brounoff.

THE Chinese philosopher Confucius said: "If you want to learn the character of a nation listen to her music." Though I am not a philosopher I will add: "If you want to learn the music of a nation study her character and reasons and condition which created that character."

Starting from the Russian folksong and ascending through all the works of amateurs, classical and modern composers of Russia to the immortal "Pathetic Symphony" of Tchaikowsky, we will be surprised to find that nearly all of these compositions are written in the minor key. What is the cause of such an extraordinary thing? Here we come to a very simple explanation; the cause lies in the history of Russia and the conditions of life of the Russian people. If we look through the pages of Russian history, from 862 up to the present, what will we find there? Wholesale persecution, hundreds of massacres and wars, continual suffering under the despotic government, and naturally, as a logical consequence of such unhappy existence, we find sad folksongs, heart stirring operatic melodies, full of original invention, beautifully harmonized but mostly sad. The most wonderful thing is that the words of the folksongs are very often stupid. Why should the melody be so beautiful and the words stupid? When the peasant created his song he wanted to express what was in his heart, but fearing lest there might be a policeman around the corner he sang his melody to nonsensical words.

There are also some lively songs in Russia, and you will ask me, of course, how it happens that the peasant created them? The cause is again a simple one. The peasant's life is very dreary, full of troubles on account of the tremendous taxes and corrupted officials, who squeeze everything they can out of him, and there is a very useful institution in the village, the "kabak" (saloon), where the peasant goes to enjoy himself and to forget his sorrows and troubles with the pint of "vodka" (rough brandy). There, in that beneficial and educational institution, after drinking several glasses of "vodka" he evolves and sings his lively songs, which are not a creation of happiness but of intoxication, desperation and despair. The Government, which controls the liquor monopoly, encourages the educational system of the saloon, closing meanwhile schools and colleges and keeping the whole mass of people ignorant, which is the present policy of the Russian government.

Imagine that in Russia, the largest country in the world, with a population of 130 millions, only twenty millions are able to read and write, the remaining 110 millions brooding in darkness and superstition. And when the intelligent part of the population, the students, begin to teach the peasant and open their eyes, they—the students—are treated to free board and room in that beautiful summer resort, Siberia.

Glancing over the long list of Russian composers it is almost impossible to believe that music as an art began to develop at such a late period of Russian history. Up to a hundred years ago there were no Russian composers, no singers or instrumentalists of any kind, the music being confined only to the churches, which used old chants in a very primitive form. (There were and are no organs or women singers in the Russian church—Greek Orthodox—the singing being done by male choruses without any accompaniment.) The rich noblemen organized orchestras of serfs in their estates and hired German and Italian musicians to teach them. Only in 1802 a Philharmonic Society was organized in St. Petersburg for the purpose of producing oratorios, the leaders and performers being all foreigners. So we may say truthfully that Russia

owes her primary musical development to the Germans, Italians and partly to the French. Among the early names of Russian music producers we may mention Chandoshkin, violinist, and D. Kashkin, composer. Both were serfs, from among whom most of the theatrical and musical people of that time come. The Russian nobles themselves wrote librettos which were set to music by foreigners and then performed by the serfs in the estates of their masters. Some of these foreigners became naturalized and they were the first to cultivate a taste for higher music in Russia. John Field, Adolph Henselt, Katerino Kavos and F. Scholz were the pioneers of Russian music; the last one teaching harmony and theory of composition in Moscow (1830). Katerino Kavos, an Italian, being the conductor of the Italian Imperial Opera at St. Petersburg (an institution installed and supported by the government for the purpose of producing mostly Italian operas), wrote an opera entitled "Life of the Czar," which was performed at St. Petersburg (1815) and, of course, as a foreigner could not produce Russian music, though the opera shows that the author had studied the Russian folk song, but he could not create music in the same style, only imitating it. It was simply an Italian opera on a Russian subject.

The first Russian composers, who cannot yet be counted as classical but as mere amateurs, were Alabieff (composer of the popular song "The Nightingale," which was sung with variations by Patti and Viardot-Garcia all through Europe), Warlamoff (composer of the song "Red Saraphan"), Titoff, Welgorsky, Lvoff and especially Verstovsky. Lvoff was the composer of the Russian National Hymn (1833), which, by the way, has not much of Russian characteristics in it, but is an imitation of German music.

The first Russian opera, "Askoldova Mogila" (Askold's Grave), based on the folksong, was written by Verstovsky, which can be considered as the introductory step to the great Russian Glinka, who was the real founder of Russian national opera.

There were five dominating factors in the evolution of Russian music:

First—The peasant, as the creator of the most beautiful song, on which all the music of the old classical and modern composers is based (except Rubinstein's, which is written mostly in German style).

Second—Glinka, as the founder of Russian national opera (1836, at St. Petersburg).

Third—Anton Rubinstein, as the founder of systematic musical education in Russia (father of the Imperial Conservatory in St. Petersburg, 1862).

Fourth—Peter Tchaikowsky, as the founder of the Russian symphony and symphonic poem.

Fifth—Mili Balakirev, as the founder of the modern school of Russian composers.

Michail Glinka was born in May, 1804. His father was a well to do nobleman. The young Glinka spent his childhood on the father's estate among the peasants, constantly hearing folksongs and practicing music with the serf performers of his uncle's orchestra. As a natural consequence of his association with that orchestra he got some practical hints in orchestration and in form of musical composition. His father wished him to become a Government official, but the son objected, and, after being graduated at the School of Nobles, he began the study of music in earnest. He took lessons in singing, piano, violin and composition, his teachers being John Field, Charles Meyer, Belloni, Zamboni and others. All his compositions during that time showed some technical acquirements and little original invention. While pursuing his studies he went to Italy (1830), where he met Mendelssohn, Donizetti and Bellini. After that he went to Berlin, where he took a course in harmony and counterpoint from the well known theoretician Dreyer. He also traveled in the southern part of Russia—Caucasus—

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writing down the native Oriental melodies, which he used later in his opera "Ruslan and Ludmilla."

The first real Russian opera, "Life for the Czar," was written by Glinka on the same subject on which the Italian composer and conductor Kavos wrote his opera. Glinka came to Kavos and played for him his opera. The Italian had a noble heart, and, after listening through the opera, he worked very hard to produce Glinka's work, and, what is more wonderful, he took his own opera off the theatre repertory and substituted it with Glinka's, which he conscientiously announced as the best—a thing which we do not hear of in the musical profession very often.

Glinka's opera was produced for the first time November 27, 1836, in St. Petersburg, with little success, on account of the Russian folksong used in it, and therefore considered by the noble dilettanti and amateurs in general as not deserving special praise, the music being only an expression of the "low cholop" (serf), and in the opinion of the press only fitted for the "couchers" (drivers). The nobility being used to German and mostly Italian music naturally could not make out and understand the real gems of healthy, national melody and original harmony. "Life for the Czar" represents the first artistic production from a standpoint of invention, original harmony, bright and brilliant orchestration. I have no place here to analyze the beautiful music of the opera; suffice to say that it was recognized as a standard of music by such men as Bülow, Berlioz and Liszt, and later it became the most popular opera of the Russian people.

Glinka wrote another opera, "Ruslan and Ludmilla," on a subject of a fairy tale by Pushkin. The music is more original and deeper than in the first opera, but there is not much action and it is too long; but from the point of invention, workmanship and orchestration it is of great interest to the student and musician. He also wrote some very interesting orchestral works and many beautiful songs. He died on February 2, 1857, leaving a clear developed plan, based on the folksong of the Russian people.

After Glinka I must mention Alexander Dragomirsky and Alexander Seroff, who carried on the work of Glinka in the operatic field. Dragomirsky's opera, "Russalka" (Mermaid), is one of the most popular operas in Russia, being based also on the folksong. Seroff (born 1820) was a composer and music critic. His compositions possess original melodies and some daring harmonies, but in general they are rather long and clumsy. Two of his operas, "Rogned" and "Vrajia Sila," are quite popular in Russia; the third opera, "Judith," presents a great deal of imitation of Wagnerian theories and orchestration. But as a music critic he did more good than as a composer. There were no music critics before his time; for twenty years he worked in the latter capacity, and through his honest but severe criticisms he did a great amount of good for the cultivation of higher taste for music among the Russian people. To Seroff also belongs the honor of acquainting the Russian people with Wagner's works and ideas, and it was through his writings that the modern school of Russian composers began to study the latest German composers and their works. He died in 1871.

Up till 1862 there were no regular musical educational institutions in Russia, the rich people alone being able to study the art from foreigners at home or by going abroad. Then in the dilettant atmosphere appears Anton Rubinstein, and surmounting almost impossible obstacles opens the first musical conservatory at St. Petersburg, supported by the Government. Anton Rubinstein was born in 1829, studied first in Moscow with Winouen, and then abroad. Everybody knows how great a pianist he was, but from an artistic standpoint his compositions cannot be compared to his piano playing. His small works, piano pieces, songs, his piano concerto and some orchestral compositions are charming, but when we consider his symphonies, symphonic poems and his operas, there is much sameness; the

form is indistinct, the harmonies are conventional and the orchestration is old fashioned, though he undoubtedly had a talent for melodic invention. His most popular opera is "Demon." His brother Nicholas is the founder of the second Imperial Conservatory in Russia (at Moscow, 1866). Anton Rubinstein, as I said before, is the man to whom Russia owes her educational system of music. He died in 1894. The greatest of all Russians, Peter Tschaikowsky, was born in 1840. His father wished him to become a lawyer, but music conquered. He was graduated from the St. Petersburg Conservatory in 1866, and was immediately appointed professor of harmony and composition at the opening of the Moscow Conservatory. Tschaikowsky is considered as the creator of the Russian symphony and symphonic poem. His six symphonies and poems, "Romeo and Juliet" and "The Storm," will remain as an immortal monument of not only Russian music, but of all the musical treasures of the world. In my opinion he is the only symphonic writer who can stand on the same level with Beethoven. He wrote many operas, "Eugen Onegin" and "Dame Pique" being the most popular. Listen to his spontaneous, emotional, deep, original music, and you feel that there are before you new and inexhaustible treasures for the human heart.

While Tschaikowsky and Rubinstein were working for the advancement of music in Russia a new movement started, influenced by the music drama of Wagner. This movement is called the modern Russian school of composers, headed by Milii Balakireff.

It is impossible for me to give a full account of music in Russia in such a short article; I will mention nevertheless the most powerful and original writers of the movement: Milii Balakireff, as a writer of several symphonic poems; Borodin, as an operatic composer, his opera, "Prince Igor," being just as popular as Glinka's "Life for the Czar," and Rimsky-Korsakoff, a symphonic and operatic composer. There are many other composers whose names are becoming more and more familiar to the world (Rachmaninoff, Arensky, Glazounoff, Liadoff, Rebikoff and others), but as they are living yet and continue to write I will be able to give an account of them some other time.

FANNIE BLOOMFIELD ZEISLER.

[CABLEGRAM.]

VIENNA, DECEMBER 8, 1902.

Musical Courier Office, New York:

FANNIE BLOOMFIELD ZEISLER was the soloist of the Philharmonic Society concert yesterday and earned tremendous applause for her performance.

LEOPOLD WINKLER'S CONCERT.

LEOPOLD WINKLER, the pianist, will give a concert at Knabe Hall, Tuesday evening, December 16, at which he will be assisted by Miss Ruby Gerard Braun, violinist, and Miss Grace Tuttle, soprano. The program arranged is as follows:

Sonata for Piano and Violin, No. 3, E flat major.....	Beethoven
Leopold Winkler and Miss Braun.	
In the Evening.....	Schumann
Fantaisie, F minor.....	Chopin
Leopold Winkler.	
Parla.....	Arditi
Miss Grace Tuttle.	
Liebesbotschaft.....	Schubert-Liszt
The Lindenbaum.....	Schubert-Liszt
Marche Militaire.....	Schubert-Taussig
Leopold Winkler.	
Romanza from Concerto.....	Wieniawski
Mazurka de Concert.....	Musini
Miss Ruby Gerard Braun.	
Charmant Oiseau.....	David
Miss Grace Tuttle.	
Gavotte.....	Silas
Impromptu.....	Chopin
Rhapsodie.....	Liszt
Leopold Winkler.	

BALTIMORE.

BALTIMORE, Md., December 7, 1902.



RITZ SCHEEL and his remarkable organization from Philadelphia made their initial appearance at Music Hall last Monday evening. Mark Hambourg was the soloist, and the program the same as that presented in New York. From the opening phrase of the Goldmark Overture to the final chords of the Liszt Rhapsody there was vital and enthusiastic response of the men to the demands of their quiet, forceful conductor. Mr. Scheel is an excellent drill master, an intellectual musician, and, best of all, a temperamental one. He plays climaxes. Hambourg gave a rendition of Tschaikowsky's B flat minor Concerto that must go on record as one of the great performances of that stupendous work. What overwhelming temperament, what prodigious technical equipment is his! The performance was electrifying. Hambourg was recalled ten times, and then added an encore, a Gluck-Sgambati piece. Small wonder that he was delighted with Mr. Scheel's accompaniment, for it left nothing to be desired.

The concert was a complete success, and it is good to hear that the Philadelphia Orchestra will visit us again this season.

Kocian played at Music Hall Thursday evening, when he proved himself a wonderfully mature artist, with many attributes besides phenomenal technical gifts. The audience was most enthusiastic, and compelled the wonderful young Bohemian to augment each number of his program.

Ernest Hutcheson gave the third of his informal recitals at the Peabody Tuesday afternoon, when he played this formidable list of studies, preceded by the Bach Organ Fantasia and Fugue in G minor played by request:

Chopin—A minor, op. 25, No. 11; F major, op. 25, No. 3; C minor, op. 10, No. 12; G sharp minor, op. 25, No. 6; E major, op. 10, No. 3; C major, op. 10, No. 7; C sharp minor, op. 25, No. 7; G flat, op. 25, No. 9; F minor, op. 25, No. 2; C minor, op. 25, No. 12; A flat, op. 25, No. 1; G flat, op. 10, No. 5; A flat (posthumous); B minor, op. 25, No. 10.

Liszt—"Waldesrauschen," F minor; four etudes on caprices by Paganini.

The studies were marvelously played, and Mr. Hutcheson was the recipient of an ovation, richly earned.

Luther Conradi gave the first of a series of private afternoon recitals yesterday in the Assembly Hall of Music Hall Building, when he was assisted by Dr. Thomas S. Baker, basso. The program was devoted to Chopin. Mr. Conradi has been heard often to much greater advantage, as he is not happiest in his interpretation of Chopin. He was better in the more bravura pieces. Dr. Baker sang three Chopin songs in beautiful taste.

A delightful informal reception was given by Dr. and Mrs. Paul Haupt at their home last Monday evening, when a number of their friends were asked to meet Mr. and Mrs. Scheel after the Philadelphia Orchestra concert. Among those present were Dr. and Mrs. Maurice Bloomfield, Mr. and Mrs. Edward Heimendahl, Mr. and Mrs. St. Dennis, Miss Lüders, Miss Rosencranz, Miss Kimball, Dr. Thomas S. Baker and Miss Rosenheim.

The next Peabody recital will be given by Joan van Hulsteyn, violinist; Maud Randolph, pianist, and Marie Gaul, mezzo soprano. EUTERPE.



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Musical Clubs

THE officers elected at a recent meeting of the Musical Club, Reading, Pa., were a president, Mrs. William Seyfert, and a secretary, Miss Lillie Stichter. The first musical of the season was given at the home of Miss Livingood. There Miss Sternbergh played and Mrs. Seyfert sang. The hostess played a duet with Mrs. H. E. P. Stewart, and Mrs. Charles Hoff played also. The second meeting was held November 21 at the Green Tree home of Mrs. Ferguson, "Merioneth." The guests met at the home of Mrs. William Seyfert, driving from there to Green Tree.

The Concordia Club, of Wilkesbarre, Pa., gave a concert November 24.

The Harrisburg (Pa.) Choral Society has chosen for this season's work Verdi's *Manzoni Requiem*.

The Arion Glee Club, of Trenton, N. J., is hard at work on its program for the first concert of this season on January 27.

The Chaminade Club, Roscoe Huff conductor, will give a concert in Association Hall, Williamsport, Pa., December 30.

Arthur D. Woodruff has been engaged as conductor by a choral society recently organized in the Munn Avenue Presbyterian Church, East Orange, N. J.

The Rock Island (Ill.) Maennerchor gave its first concert of the season November 20, under the direction of Prof. Theo. Rud. Reese, of Davenport, director of the chorus.

The Ladies' Musical Club held its regular Wednesday morning meeting at Sedalia, Mo., November 19, and an interesting and entertaining program was rendered. Mrs. J. H. Rodas was in charge.

A junior Houston (Tex.) symphony club is being organized. The membership so far is of young musicians, among them Miss Alice Welch, Master Harry Prince, Miss Clara May Ruby and Master Graham Hall.

The Monday Musical Club, of Trenton, N. J., inaugurated their third season in Association Hall December 5. This organization is composed of many of the leading choir singers of that city.

A concert was given on November 26 by the Arion Singing Society under the auspices of the Ladies' Aid Society at St. James' M. E. Church, Niagara Falls, N. Y. Mr. Lovell, of Lockport; Miss Kammerer and Miss Grace Jepson assisted.

The first public concert given by the members of the Fortnightly Club was given at St. Joseph, Mo., November 21. Joseph Quinliven, Miss Marjorie Hedenburg, Mrs. L. O. Weakley, Miss Grace Talcott, Miss Agatha Pfeiffer and Miss Katherine Barnes were on the program.

Those who took part in the recent concert of the Fargo (N. Dak.) Musical Club were Mrs. Hall, Mrs. Burnham, Mrs. Dodsley, Mr. Pope, Mr. Penniman, Miss Luger, Mrs. Shattuck, Mr. Rudd, Miss Hubbell, Mrs. Dial, Mrs. Dilworth, Mrs. Penniman, Ernest Wright, Dr. Putnam, Mrs. Wright, Norris Orchard and Mrs. Wheeler.

The opening recital of the Mozart Club was held November 22 at the club rooms in Jamestown, N. Y. This is the twenty-fourth season of this well known organization, and the opening exercises consisted of an address of welcome by the president, Mrs. Josephine Fenton Gifford, after which the program planned for the occasion was carried out. Those who took part in the musical exercises were Mrs. Tuckerman, Mrs. Goulding, Mrs. Pickard,

Miss Reed, Mrs. Morris N. Bemus and Miss Ethel Falconer.

The St. Cecilia Club members received their friends Friday evening, St. Cecilia Eve, at Miss Annie M. Bundy's studio, Topeka, Kan. Numbers of special interest on the program were songs by the quartet, composed of Bert Sutton, Mr. Hill, Mr. Moore and Harry Shirts; also Mrs. Menninger's talk.

The Schubert Glee Club, of Asbury Park, N. J., made its first appearance of the season before a large audience at Long Branch, November 21. Solos were sung by Dr. Bryan, Frank Dudley, H. B. Martin and E. C. Burtis. Eight selections were rendered by the club. Mrs. J. E. Burt was the accompanist.

About 250 people were present in Memorial Hall, Pawtucket, R. I., November 21, when the Schubert Male Quartet, assisted by Mrs. Mary Montgomery Brackett, soprano, of Boston; Frederick H. Cheeswright, pianist, and instructor of the quartet, and John H. Bronson, of Pawtucket, gave its second annual recital.

Under the direction of Ronald M. Grant a miscellaneous musical program was rendered at the last meeting of the Tuesday Musical Club, held at the residence of Mrs. William A. Jones, East Orange, N. J. Miss Laura Stucky, Miss Juliette Girardot, Miss Leta Dealy, Miss Anna Jessen and Miss Laura Harrison were the soloists.

The Matinee Musical, a Frankfort (Ind.) organization that is strong in talent and large in membership, has begun its first season's work, and before it closes its year next May fifteen programs will be heard. The officers are: President, Mrs. Charles B. Foster; vice president, Mrs. W. P. Sidwell; secretary, Mrs. Harry Sheridan; treasurer, Mrs. E. D. Bergen.

At the concert to be given by the Clef Club, at St. Joseph, Mo., December 22, the first part of the program will be made up of choruses by the club and a group of songs by Miss Chapelle, of Chicago. The second part will include a group of songs by J. W. McInness and a cantata, "The Legend of the Bended Bow," with incidental solos by Miss Chapelle.

A musical association has been organized at Canandaigua, N. Y., with Rev. H. L. Howard, president; E. S. Hess, vice president; Miss Roie Griswold, secretary; Miss Ariel Gross, corresponding secretary, and J. Gordon Lewis, treasurer. Its plans and purpose are not fully determined, but in general its object is for mutual improvement and the formation of a chorus and orchestra.

A new musical club has been organized at Ann Arbor, Mich., and will be known as the Thursday Musical Club. It held its first regular meeting in Professor Lockwood's studio, School of Music. An interesting program was given by the following members: Misses Whitman, Sheeley, Fowler, Ferris, Palmer, Perkins, Mrs. Yutzey and Mr. Harwood. The following are its officers: President, Miss Myrtle Palmer; vice president, Miss Ella Fowler; secretary, Mrs. Harwood.

An informal session, beginning the sixth year of the organization, was held at Rome, N. Y., November 24, by the St. Cecilia Club. The program was arranged by Mrs. M. E. Davison and consisted of several numbers from the Simplex, rendered by H. Moak, of Utica, and Miss Jessica Phelps, Miss Bessie Nock and Miss Florence McPherson. The next meeting of the club will be held on Monday evening, December 22, when the program will be in charge of Mrs. Arthur Whyte as chairman.

Hartmann in Vienna.

ARTHUR HARTMANN, the young Hungarian violinist, has just achieved extraordinary success in Vienna, where he played three concertos with orchestra at his own concert. The Vienna papers are ringing with praises of Hartmann, and he is called "Kubelik and Ysaye rolled into one."

Musical People

ONE of the notable events of the season in Niagara Falls, N. Y., was the recital given at the First Baptist Church recently by Miss Minnie J. Ellis and her pupils, assisted by Miss Grace Jepson, a vocalist of Niagara Falls, Ont. Among those who participated in the program were Miss Elma M. Treichler, of Sanborn; Miss Ellis, Miss Elma A. Chapman, Miss Fannie E. Simons, George Barnum, of Lockport; Miss Mary E. Simons, Miss Margaret M. McDonald, Miss Mabel Henry, of Wilson; Miss Gertrude M. Fountain, Miss Isabel H. Simons, Master Elmer Leggett, Miss Nora A. Chace, Miss Clara E. Merle and Miss Mabel Hill.

Clifford Alexander Wiley gave a recital in Rome, Ga., November 24.

Miss Cornelia Marvin sang at an organ recital in Middletown, N. Y., recently.

Miss Grace Mason Welch gave a recital at her studio, Topeka, Kan., November 22.

At Norwich, Conn., Fred. W. Lester gave his twenty-sixth organ recital November 22.

Miss Helen Shauk and Alfred Barrington gave a program at Columbus, Ohio, in November.

Miss Erol Buckmaster's music pupils gave a recital at her home, Topeka, Kan., in November.

The pupils of Miss Leatha Wood gave a musical recital at her home, Kalamazoo, Mich., recently.

Bertha Wade Stevens and R. B. Holmes were soloists at the band concerts in Alma, Mich., recently.

A concert was given at Livonia, N. Y., in November, by Mrs. E. Burns' music class, assisted by Mrs. Mabel Howell Gillette.

At Kingston, N. Y., a concert was given by the pupils of Edgar Priest and the scholars of Miss Fuller's school, November 25.

Clarence B. Shirley was the soloist at the first concert in the Bangor (Me.) Symphony Orchestra's course Monday, November 24.

The Misses Butz, of Allentown, Pa., gave a musicale at their home November 24. Mr. Zimmerman and Adolph Aschbach played solos.

N. Sidney Legatree has organized at Detroit, Mich., a ladies' orchestra of fifteen members. With the exception of one flute the instruments are all string.

A successful and artistic concert was given at St. Marys, Ohio, by Miss Jessie Ayres-Wilson, George H. Schaefer, of Sidney, and Will Simpkinson, of Piqua.

An organ recital was given at Wilmington, Del., December 2 by George Newlin Maris, assisted by Leonard E. Wales, Miss Katherine Garrett and J. Frank Ayres.

A recital was given by Miss Gwynne Ewell at Sheff's Music Hall, Norfolk, Va., November 21. Two of her pupils, Misses Pauline Tebault and Robena Way, played.

The festival chorus of Kennebunk, Me., will give the cantata "The Rose Maiden" at the opera house on December 5. Home talent will do the solo work under the direction of L. B. Cain.

Miss Marguerite Bowman, a pupil of Miss Maud Bowman, gave a piano recital recently at her home, Wichita, Kan. She was assisted by Miss Hael Worrall and Miss Pearl Moore.

An unusually large congregation enjoyed the praise service that Mrs. J. L. Rutherford, organist of the First M. E. Church, Meriden, Conn., arranged Sunday evening, No-

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ember 30. Mrs. Rutherford was assisted by Misses Edith Lounsbury and Annie Rule, pianists, and by a double quartet.

Mrs. Parsons, of Lathrop, Mo., and Mrs. P. P. Powell, supplemented with a chorus and orchestral selections by Professor Lehman's Orchestra, and with Jules Steele as choir director, gave a concert at Springfield, Ill., November 20.

The choir of the First M. E. Church, Atlantic City, N. J., gave a concert December 2. The choir was assisted by the Amateur Orchestra and Miss Margaret Evans, Miss Pauline Carter, Tuttle C. Walker, Daniel W. Myers and Miss Emma Dougherty.

Mrs. C. V. Buckley, Miss Stella Harmon, Miss Ellen M. Barker, Miss Laura Mae Reece, Mrs. Samuel Thornton, Mrs. S. L. Dulin, F. B. Rogers, L. L. Lichtner, Dr. C. C. Cummings and Roy White Burton gave a concert at Joplin, Mo., recently.

A students' social with an informal program was given at Danbury, Conn., November 22, by pupils from the class of Mrs. Adolphe Tumerelle. The pupils were assisted by Miss Mattie Hartley, of the class of Edgar C. Sherwood, and Miss Nellie Leonhardt, of Leslie E. Vaughan's violin class.

A quintet composed of Miss Juliette Kinney and Miss Minnie Griswold, pianists; Miss Florence Jenney, soprano, and Miss Olivia Jarvis, contralto, students at the Oberlin Conservatory of Music, and Fred. DeMuth, violinist, a former student of that conservatory, gave a concert at Norwalk, Ohio, recently.

Alberto Jonás has been engaged for a series of ten recitals to be given this season in the principal cities of Canada. The first of these concerts took place November 28 in Massey Hall, Toronto, when Mr. Jonás appeared with Mlle. Zélie de Lussan. The remaining recitals will be given in January and February.

A vocal concert of interest to the music lovers of the Oranges was given in Montclair Club Hall, Montclair, N. J., in November, when a number of selections were given by the male quartet of Christ's Church, East Orange. The members of the quartet are John R. Bland, Edward Dennison, William Walle and Arthur Lahey. Two violin solos were played by Thomas Couper.

After a year's study of music in Europe, Professor and Mrs. Hathorne resumed their work in the Potsdam (N. Y.) Normal School at the opening of the fall term, September, 1902. As an unusually large number of new pupils were enrolled at the opening of the term and new ones have been constantly arriving since, the year promises to be a very busy one for Professor and Mrs. Hathorne.

George A. Murphy has organized a quartet in Grand Rapids, Mich., which expects to do some creditable musical work this season. The members are George A. Murphy, tenor; Bertha Bradford, soprano; Mrs. Victor E. Duncan, contralto, and Leonard Verdier, bass. The organist is R. A. Wellenstein. Mr. Murphy has the business management of the quartet.

The Meadville (Pa.) *Star* says that Meadville's claim to be a musical centre may be at least partially substantiated in the fact that no less than seven of her musicians, or those whose musical education was secured there, have regular

Sunday choir engagements out of town. Five of them go to Franklin—Mrs. John Porter, Miss L. Blanche Swengel, Harry S. Robinson, Fred E. Smith and Herbert W. Taylor, while Miss M. Alta Moyer goes to Oil City and Harry W. Manville to New Castle.

Mrs. Reginald de Koven, wife of the composer, entertained at a musicale Friday afternoon, when Mrs. Crosby gave a lecture recital in Washington on "The History of Music and the Construction of the Symphony."

William R. Chapman, conductor, has engaged twenty-eight of the Maine Symphony Orchestra for the production of "The Messiah" at Portland during the Christmas season. The leading members of the Portland, Lewiston and Auburn and Bath and Brunswick choruses will take part. It is understood that there will be one soloist from New York.

At a song recital by pupils of Miss Mabel Hess at York, Pa., November 18, the following took part: Mrs. M. B. Gibson, Miss Edith Gibson, Virdin Barnes, Mr. Dromgold, Mr. Ritter, Miss Bosshart, Mrs. Crounse, Miss Mack, Miss Fogleman, Miss Eva Fogleman, Miss Frick, Miss Yount and Mr. Woodley. The accompanists were Miss Bosshart and Prof. H. L. Link.

A musical entertainment was held at Reading, Pa., November 20, under the direction of Prof. M. L. Fritch, Miss Mary E. Troutman, Prof. M. L. Fritch, Edward Scull, Miss Eleonora Brossman, Miss Elenore Meller, Miss Bertha Kiesling, Miss Beryl Knox, Miss Ella Dolch, Miss Laura Peck, Irvin Bertram, William von Neida Mohn and Miss Laura Manbeck gave the program.

A musicale was given at the residence of Mrs. W. S. Lowe, Macon, Ga., November 24, for the benefit of the Orphans' Home. Among those who took part were Mrs. Stallings, Miss Singleton, Miss Marie Conner, Miss Matthews, Miss Russell, Mrs. E. C. Schofield, Mrs. Duncan Brown, Miss Martha Williams, Miss Louise Singleton, Mrs. J. W. Smith, J. O. Boone, J. W. Smith, Organist Lester, Dougherty Brothers and Monroe Ogden.

November 24, at Trinity M. E. Church, New Haven, Conn., J. W. Wetzel, instructor in elocution in Yale, assisted by the Yale Glee Club Quartet and Donald MacLane, violinist, gave the opening number of the Trinity lecture and entertainment course. The other numbers of the course consist of a musical recital by Mr. Moyle, of New Haven, and Mrs. Susan Hawley Davis, of Bridgeport; lectures by Dr. Reed, president of Dickinson College; Dr. J. E. Adams, of Brooklyn; Rev. W. F. McDow, D. D., ex-chancellor of the University of Denver, and Hon. Frank Moss, of New York city.

The following piano pupils of Miss Emma A. Quien gave a recital at her studio, Waterbury, Conn., November 21: Miss Addie Sutton, Merwin Tyack, Miss Sadie Wheeler, Horace Griswold, Misses Anita Roselle, Minnie Boyd, Raymond Valentine, Miss Hazel Valcourt, Charles McBurney, Miss Pauline and Paul Lunney, Miss Grace Newell, Evelyn Loomis, Misses Mollie and Marguerite Cullen, Miss Catherine McFarland, Misses Lauretta Farrell and Nora Heller, Miss Florence Link, Miss Irma Hard, Eugene Bedell, Miss Leola Teller, Alfred Stanley, Miss Bertha Shular, Miss Hazel Hawkins, Misses Mollie and Helen Buckley.

CONCERTS AT KANSAS CITY.

KANSAS CITY, December 3, 1902.



THE musical cauldron has begun to boil and a great variety of entertainment is coming to the surface. A large audience attended the first symphony concert at the Willis Wood Theatre, notwithstanding the fact that a bull fight was in progress in Convention Hall the same evening.

Eugene Cowles will sing at two concerts at the Academy of Music Friday and Saturday of this week. The other artists to appear with the basso are Signora Gina Ciaparelli, a soprano from Italy; Miss Clara Farrington, violinist, and Walter Pyck, pianist. The program includes several classical numbers.

Mrs. Grace MacKenzie-Wood and her pupils will give a concert in the Memorial Lutheran Church December 9 for the benefit of the choir fund. Mrs. Ethel Barton Norris, assistant and pupil of Rudolf King, will give a recital in the auditorium of the Pepper Building the same evening. L. A. Hubach, bass, and Mr. King, pianist, will assist her.

Miss Louise Marie Cushing, a young pianist from the East, will soon give a recital.

Under the auspices of the Euterpe Club Mr. and Mrs. Edward Kreiser are to give a song and piano recital tomorrow (December 4).

Miss Gertrude Concannon is to give a piano recital Friday of this week in the auditorium of the Pepper Building. Mrs. T. E. Gillespie, soprano, and Charles Higgins, violinist, are announced as the assisting artists.

Mueller's Compositions for Violin.

AT the recital of Carl Hauser's violin pupils, December 6, an interesting "Festival Procession," for four violins in the first position, by a resident composer, Carl C. Müller, was performed by four youthful pupils. Mr. Müller proved again that he knows how to write effectively and entertainingly teaching pieces for the violin. This composition forms one of a series of six numbers calculated for youthful ensemble playing, and will be welcomed by violin teachers when published. On this occasion Master Franz Oberman and Miss Dora Berliner, pupils of Mr. and Mrs. Hauser, excelled by the performance of Sarasate's "Zigeunerweisen" and Sinding's "Frühlingsrauschen" on the violin and piano respectively. Mr. Hauser's recitals take place at his studio, 1374 Lexington avenue, at 11:30 a. m. every Saturday, to which the pupils' relatives and the public are invited.



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LATE LONDON NEWS.

HOTEL CECIL, LONDON,
November 29, 1902.

Americans are always interested in the doings of Mme. Fannie Bloomfield Zeisler, and I need not, therefore, apologize for quoting a paragraph which appeared in the London *Daily Chronicle* of Tuesday last: "Some excitement was caused at yesterday's Lamoureux concert by a series of interruptions, which appear to be connected with the recent strike of musicians. When Madame Bloomfield Zeisler came forward to sing a Concerto by Saint-Saëns there were loud cries of 'no piano; that is not music.' The cantatrice turned pale, but the audience listened attentively while she sang." Of course all the world knows Madame Bloomfield Zeisler to be an exceedingly capable and accomplished musician, but it is news that she has developed her many talents to such a pitch as to be able to sing a Saint-Saëns Concerto. Földes plays Paganini's violin music on the violoncello, Busoni arranges Bach's "Chaconne" for the piano, but it has remained for Madame Bloomfield Zeisler to adapt a piano concerto for the voice. I may, perhaps, add that it was not the *Chronicle's* music critic who was guilty of this pronouncement, but the Paris correspondent.

We have long known and appreciated Dr. Elgar as a composer, but we did not make his acquaintance as a conductor till last Saturday afternoon, when he took Henry Wood's place at the Queen's Hall symphony concert. His conducting was something of a disappointment, and he is infinitely to be preferred in his role of a composer. Not, indeed, that his conducting is entirely devoid of all merit, for he is a careful and sound musician. But conductors, like poets, are born and not made, and just as we do not expect a great conductor to be, of necessity, a great composer, so there is no reason why we should expect a great composer to shine as a conductor. The talent of conducting and the gift for composition are two totally distinct things, and by no means always go hand in hand. Still Dr. Elgar's conducting was a decided disappointment, for though as a composer he possesses a very strong individuality, as a conductor he really displayed none whatever, and his readings were distinctly stiff and not particularly sympathetic. To this, perhaps, was due the fact that a series of very charming tone pictures by Humperdinck fell rather flat. In Henry Wood's hand I have no doubt that they would have scored a success, for they contain just that graceful and melodious music which the public loves. They would probably be more effective in their original setting, for they were written as incidental music to the fairy play "Dornröschen." If any composer in the world knows how to catch the atmosphere of a fairy play it surely is Humperdinck. "Hänsel und Gretel" is in a fair way to become a classic, and though for some inscrutable reason "The Children of the King" was a failure in London, it was not through any defects in the play or in the music. The scenes which were played on Saturday were, perhaps, over slight for concert purposes, but of their freshness and charm there could be no doubt at all, and one would be very glad, indeed, to hear them in their proper setting. Dr. Elgar's performance of them, however, was uninspiring and his reading of the "Love Scene" from Strauss' "Feuersnot" was hardly less so. Points that we have heard Henry Wood bring out, very rightly, were missed. The tempi adopted were not always Strauss' tempi, and the change was by no means for the best, while sympathy was not always the most salient feature of the performance. The whole concert, indeed, was one of the least interesting of the series, though not always through Dr. Elgar's fault.

Arthur de Greef's interpretation of Grieg's Piano Concerto was brilliant enough, but it was cold, hard and uninteresting, while of Dr. Elgar's own "Coronation Ode," with which the concert ended, I can only say that it does not improve on a closer acquaintance.

Last week we suffered from a surfeit, for every day brought with it at least one and sometimes two or three concerts of first rate importance, so that at the end of it the critic did not really know whether he was standing on his head or his heels. This week, by way of a change, there have been only two concerts of any general interest—the Busoni recital at Bechstein Hall on Wednesday afternoon and Johann Kruse's concert at St. James' Hall on Friday. The exigencies of the mail prevent me from entering into full details concerning the latter this week, for Kruse's performance of the Beethoven Concerto and Weingartner's conducting call for more detailed notice than is possible now.

Busoni's recital attracted a surprisingly small audience to Bechstein Hall. The great pianist has, perhaps, been rather unwise in his generation, and had he followed the example of Paderewski his name would probably have retained more of its magic. But his appearances during the last two or three years have been legion, and I have no doubt that he has to some extent spoiled his clientèle in London. For the man who draws is not the man who gives eight or nine recitals a year in the same city, but the man who gives one or two. Paderewski has realized the truth of this, and he has, very wisely, curtailed the number of his appearances. Busoni always proved an attraction until he made himself rather too cheap by his countless concerts at Queen's Hall under Robert Newman's management. It was impossible not to regret the fact that the hall was so poorly filled on Wednesday, for Busoni is a pianist who deserves better things. His views on the subject of Beethoven may not be orthodox, and his reading of the Sonata in E, op. 109, may have been romantic rather than classical. But this is a point of which too much is often made. The great thing is that Busoni is a man of undoubted individuality and a true artist. If Brown and Jones fail to agree upon the legitimacy of some of his readings let them fight out their differences by themselves and leave other people to enjoy the music in peace. Busoni has a power to charm such as very few other pianists possess. His technic is astounding, but he knows how to use it and he is not, like only too many other players, overwhelmed by a fierce desire to display it in season and out of season. Throughout the whole of the recital Busoni was quite at his best, and his brilliant execution in his own arrangement of Bach's Chaconne and the poetical beauty of his interpretation of the two sonatas were things to be remembered.

Of the remaining concerts of the week only two deserve any detailed criticism, and those were the vocal recitals given by Francis Harford and Campbell McInnes at St. James' Hall on Thursday afternoon and evening. The programs of these two recitals might be held up as standard examples of what such programs ought to be, for both Mr. Harford and Mr. McInnes had evidently been at some pains to make them representative, unhackneyed and interesting. The classical element was not of that conventional type which most vocalists affect, and probably few in the audience were familiar with Schubert's "Kriegers Ahnung" and "Aus Heliopolis," or with Bach's "Mit Verlangen," which Mr. Harford sang in the afternoon, while Brahms' "Gut Nacht" and "Sind es Schmerzen" and Bach's "Dein Wachstum sei fest," which

Mr. McInnes gave in the evening, can hardly have been more familiar. Both singers, too, made a feature of their English songs, and, after all that we have heard concerning the decadence of English music, it was particularly interesting to see how many of our younger writers can produce songs which are well worth hearing. Two songs by Ernest Walker, "Stars of the Summer Night" and "Why So Pale?" a setting by W. Y. Hurlstone of Beddoes' weird words, "The Phantom Wooer" and Alan Gray's fine ballad, "The Bold Menelaus," are all excellent songs and Mr. Harford sang them admirably, for he has a very fine voice and is a splendid artist. Mr. McInnes gave his concert in conjunction with C. A. Lidgey, a writer of very delicate and charming songs, and it was, therefore, natural that Mr. Lidgey's name should figure rather largely in the program. The prevailing passion for writing song cycles has, apparently, attacked him with all its virulence, and Mr. McInnes brought forward a new cycle from his pen which is called "A Lover's Moods," the words being taken principally from the poets of the sixteenth century, for whom Mr. Lidgey has a peculiar affection. The cycle is a distinct improvement on most of its kind, for the composer has a flow of exceedingly charming melody, which he puts to very good use. Of the other new English songs, by far the most attractive was a delightful little Dorset folksong by R. Vaughan Williams, which is quite one of the best new songs that have been produced for a long time by an English writer. Mr. McInnes, who has a very beautiful voice and is an artist of unusual promise, sang admirably throughout the evening, and gave one reason to hope for still better things to come.

A concert was given at St. James' Hall Tuesday evening by Maris Hale, a young baritone of promise, whose talent, however, still needs development.

Concerts were also given on Tuesday by Miss Martha Cunningham at St. James' Hall and by Miss Susan Strong at Bechstein Hall; on Monday by the Wessly String Quartet and by Innes Smith, and on Wednesday by Madame Douste and Edouard Garceau.

Unless an unexpected hitch in the negotiations should occur at the last moment, it is practically decided that St. James' Hall is to be pulled down for the purpose of erecting a ham and beef shop on its site. Thus will ingloriously disappear a hall which many competent judges have declared to be the best for concert purposes in Europe, and whose history is indissolubly connected with musical art in this country. Some years ago the Princes' Hall suffered precisely the same fate. In no other country in the world would such things be possible without causing a violent outburst of popular indignation.

Richard Strauss' "Heldenleben," conducted by the composer, will be given for the first time in this country on Saturday next, and Henry J. Wood, completely recovered from his severe indisposition, will conduct the rest of the concert.

A Beethoven Festival is announced by Prof. Johann Kruse, to take place in June next. There will be eight concerts (four in the afternoon and four in the evening). Two of the concerts will be devoted to chamber music, and the others will be orchestral and conducted by Felix Weingartner. All the nine symphonies, all the overtures and the principal concertos will be played.

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